

EURIPIDES:

HECUBA.

TEXT AND NOTES.



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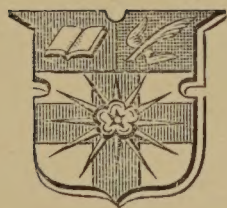
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LONDON : W. B. CLIVE

University Tutorial Press Ltd.

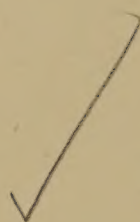
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INTRODUCTION.



Origin of Tragedy. § 1. GREEK drama sprang from a species of song called the dithyramb (*διθύραμβος*), which told the story of Dionysus, the wine-god, and of his sufferings and triumphs. The dithyramb was developed by the Lesbian poet Arion, and was publicly sung by choruses under his direction at Corinth during the reign of Periander (about 625-585 B.C.). His chorus was composed of "satyrs," sometimes called *τράγοι*, and was hence named *τραγικὸς χορός*.¹ This choral dithyramb was brought to Athens in the time of Peisistratus (560-527 B.C.), and introduced by him at a Dionysiac festival.

Thespis. § 2. It was at one of these festivals, about 536 B.C., that a certain Thespis of Icaria first began to recite verses in iambic metre to his Chorus, who sang the Dorian dithyramb as of old. Little is known about the development of the drama during the next thirty years. Three poets—Choerilus, Pratinas, and Phrynichus—are said to have exhibited plays before Aeschylus gave form and shape to tragedy as we know it; but these plays were little more than choral performances.

¹ The words *τραγικός* and *τραγῳδία* are also explained as originating in the award of a goat as the prize to the best chorus or in the sacrifice of a goat to Dionysus at the festival.

§ 3. The real "father of tragedy" was Aeschylus (525-456 B.C.), who gained his first prize (see § 4) in 485 B.C. By introducing a second actor and making the dialogue more important than the Chorus; by improving the masks, dresses, and scenic accessories; and by representing great deeds in a grand style, and expressing noble sentiments in majestic verse, he proved himself, according to Aristophanes, the first and greatest of Greek tragic poets.

Later criticism, however, has awarded the palm to his younger rival, Sophocles (495-406 B.C.), who defeated Aeschylus in 468 B.C. He introduced a third actor, raised the number of the Chorus from twelve to fifteen, and made some other improvements. It may be said that he perfected the external form of Attic tragedy.

The third of the Attic tragedians whose plays have come down to us is Euripides. An account of his life and works is given below (§ 9).

§ 4. A poet who wished to exhibit plays applied to the archon to assign to him a choregus (χορηγός), who should bear the expense of the Chorus. The choregi were chosen from among the wealthier citizens, and undertook the exhibiting of plays as one of the regular public burdens (λειτουργγαίαι). The choregus had to collect and maintain the Chorus and find a teacher (διδάσκαλος), who was often the poet himself, to train them.

Tragedies were sometimes produced in a series consisting of three tragic dramas (τριλογία) and one satyr-drama or tragi-comedy, together forming a τετραλογία. Comedies were produced singly. From a number of persons appointed by the Senate, a committee of ten was chosen by lot to award one prize for tragedy and one for comedy. The prize, a bronze tripod, was given to the choregus, and both he and the poet received a wreath of honour.

Plays were performed for the most part at the "Greater," or "City," festival in honour of Dionysus, held annually about the end of March. On the first day the poets, choregi, actors, etc., announced the plays and solicited a favourable

hearing; on the second day there was a procession and general revel (*κῶμος*); on the third was held a lyrical contest; and the rest of the time was given up to dramatic contests.

The vast audience, consisting often of nearly thirty thousand persons, assembled at the Dionysiac theatre in the early morning, and spent the whole day there, watching a succession of plays, and freely expressing their feelings with clapping of hands and shouts and hisses. A small fee was charged for admission to the theatre, but this was paid to poorer citizens from a public fund (*θεωρικόν*). A few of the front seats were reserved for those who had the right of *προεδρία*; the rest were open to all, without distinction.

§ 5. The Dionysiac theatre at Athens is the oldest of which we have any knowledge, and may be taken as a type of all the rest. It was a semi-circular excavation—not a roofed building—in the south-east rock of the Acropolis. In the centre stood the *θυμέλη*, or altar of Dionysus. Round this was a flat, circular area, in which the Chorus moved (*ὀρχήστρα*), and from it rose the tiers of wooden benches for the vast audience. Beyond the orchestra, and facing the audience, was the area on which the actors performed, with a background (*σκηνή*) visible to the audience throughout, as there was nothing corresponding to the modern curtain. This background was a wooden structure, probably faced with canvas, painted to represent various scenes. The actors entered at the sides or through doors in the scenery.

Such is a brief description of the Dionysiac theatre, as Aeschylus, Sophocles, Euripides, and Aristophanes knew it. From their plays, however, it is evident that certain mechanical appliances were used when necessary. A small platform on wheels (*ἐκκύκλημα*), which could be pushed through a door in the *σκηνή*, was sometimes used for displaying the corpses of those who had been slain or had committed suicide behind the scenes. There were also contrivances for raising or supporting gods and others in the air. Masks and dresses suited to the characters were worn by all actors, and

in tragedy the stature was increased by lofty head-dresses, and by shoes with very thick soles, which were called by the Greeks ἐμβάται and by the Romans *colturni*. Music was supplied by the flute, the flute-player remaining by the θυμέλη during the performance.

Structure of a Greek Tragedy. § 6. The divisions of a Greek tragedy are marked by alternations of dialogue and choral song. The portion preceding the entry of the Chorus is termed the prologue (πρόλογος); in Euripides this is wholly or in part a formal introductory speech addressed to the audience. After this the Chorus enters and sings the πᾶρος, at the conclusion of which comes the first ἐπεισόδιον,¹ or "scene," followed by the first στάσιμον,² or choral ode; from this point ἐπεισόδια and στάσιμα follow alternately until the ἔξοδος, the final piece of dialogue, is reached.

The portions assigned to the actors are thus for the most part spoken, while those assigned to the Chorus are sung. Occasionally, however, an ode is assigned in whole or in part to an actor, and the Chorus frequently takes part in the dialogue, or in a κόμμος or "dirge."

Metres. § 7. Tragic dialogue is almost entirely written in iambic senarii, that is, in verses of six feet, each an iambus (˘), or its equivalent a tribrach (˘˘). A spondee (ˉˉ) is allowed in the first, third, or fifth foot, and sometimes one of its equivalents, a dactyl (ˉ˘˘) or an anapaest (˘˘˘).³ The final foot is always an iambus, except that the last syllable may be either long or short. A caesura regularly occurs after the first syllable of the third or (sometimes) the fourth foot, that is to say, the end of this syllable must coincide with the end of a word.

¹ Properly "an interpolation," the dialogue having originally been regarded as such (§ 2).

² Probably so called from its being sung after the Chorus had taken up its position (στάσις) in the orchestra.

³ Of the trisyllabic feet the tribrach is restricted to the first four places, the dactyl to the first and third, the anapaest to the first. But some licence is allowed in the case of proper names.

A verse contains a continuous succession of feet of the same measure. The unit of measure in a Greek verse is the short syllable (˘), and the long syllable (—) is equivalent to two short syllables (˘˘). It is therefore easy to understand that a tribrach (˘˘˘) may be substituted for an iambus (˘—). The spondee, dactyl, and anapaest, however, contain four units each, and the feet which commonly bear these names in iambic senarii are more correctly termed the “apparent spondee” (>—), the “apparent dactyl” (>˘˘), and the “cyclic anapaest” (˘˘—), each equivalent to three units. A syllable bearing the irrational mark (>) is thus counted as short, *i.e.*, as containing one unit of measure, although, according to the laws of prosody, it is long.

The main rules of Greek prosody are:—(1) a syllable containing a short vowel followed by a vowel or a single consonant is short; (2) other syllables are long. The quantity varies, however, in the case of syllables containing a short vowel followed by two consonants of which the first is a mute and the second is λ, μ, ν, or ρ.

The scansion of *vv.* 1 and 3 is given here:

>— ˘ — >— ˘ — ˘ — ˘
 ἦκω | νεκρῶν | κευθμῶ- | να || καὶ | σκότου | πύλας.

˘ ˘ — ˘ ˘ ˘ >— ˘ — >— ˘
 Πολύδω- | ρος Ἑκά- | βης || παῖς | γεγῶς | τῆς Κισ- | σέως.

In the first line the caesura occurs in the fourth foot.

Of the other kinds of verse used in this play, the anapaestic and the dochmiac may be mentioned.

The anapaestic lines usually consist of two or four feet; a spondee or a dactyl is frequently substituted for an anapaest. Rarely (as in *v.* 62) the long syllable of the anapaest is resolved into two short ones (˘˘ for ˘—). The feet are scanned together in pairs, a verse of two feet being known as a monometer, and a verse of four feet as a dimeter;¹ the last line in a series of anapaestic verses is regularly² one syllable short, and the last syllable but one in such a line is, by way of compensation, reckoned as the equivalent of four units (⌊).

¹ Similarly the iambic senarius is sometimes named “iambic trimeter.”

² *Hecuba*, *v.* 215, is an exception to this rule.

In anapaestic verse a vowel at the end of a line is elided before a vowel at the beginning of the next line; see *vv.* 99, 104. This elision is called *synapheia* ("fitting together").

The following portions of the *Hecuba* are in anapaestic verse:—*vv.* 59-97 (irregular), 98-153 (regular), 154-215 (irregular), 1293-1295 (regular). In the very irregular metre of *vv.* 1056-1084 there is a large preponderance of anapaests and dochmiacs.

The scansion of *vv.* 112-115 is given here:

— — — — — — — — — —
λαίφη προτόνοις | ἐπεριδομένας,

— — — — — — — — — —
τάδε θώσσω.

— — — — — — — — — —
ποιὶ δὴ, Δαναοί, | τὸν ἐμὸν τύμβον

— — — — — — — — — —
στέλλεσθ' ἀγέρα- | στον ἀφέντες;

Dochmiac verses are used to express great excitement. They consist of a succession of dochmiac feet (— — — —); occasionally an irrational syllable (>) is substituted for one of the short syllables, and two short syllables frequently take the place of a long one.

In the *Hecuba vv.* 1025-1034 are fairly regular dochmiacs; the spasmodic laments of Hecuba beginning *v.* 684 are mainly dochmiac in character, but interspersed with iambs; while the mad ravings of Polymestor, as above mentioned, contain many dochmiac forms.

The scansion of *vv.* 1025 and 1030 is given here, the latter being quite regular:

— — — — — — — — — —
ἀλίμενόν τις ὥς | εἰς ἄντλον πεισών.

— — — — — — — — — —
Δίκῃ καὶ θεοῖ- | σιν οὐ συμπίτνει.

A full description of choric metres would be beyond the scope of this edition. It may, however, be observed that the first *stasimon* is glyconic, which metre is mainly based on the trochee (— —) and dactyl: and the two following *stasima* are also dactylico-trochaic. The two pairs of hexameters in *vv.* 74, 75 and 90, 91 are also noteworthy.

§ 8. It was stated above (§§ 1, 2) that tragedy developed from the recitation of iambic lines in the intervals between the singing of the dithyramb, which latter had originated at Corinth. The Dorian origin of choral odes is indicated by the conventional use of non-Attic forms, mainly belonging to the Doric dialect.

The chief divergences from Attic in the *Hecuba* are :

ā in place of Attic η; e.g., ἐμά for ἐμή, πᾶ for πῆ, τάν for τήν, στεροπά for στερονή, ἄδε for ἥδε, οὔτανος for δύστηνος, μᾶτερ for μήτερ, αὐδάν for αὐδήν, κείναν for ἐκείνην, etc., etc.

ā „ „ ω; e.g., μολπᾶν for μολπῶν (gen. plu. 1st declen.).

ου „ „ ο; e.g., κούρη for κόρη, γουνάτων for γονάτων.

ει (Ionic) „ „ ε; e.g., ξείνος for ξένος, δειρῆς for δερῆς, Πολυξείνης for Πολυξένης, εἵνεκα (and οὔνεκα) for ἔνεκα.

Uncontracted forms; e.g., παθέων for παθῶν, ἀχέων for ἀχῶν, χρυσέαν for χρυσήν, etc.

Life of Euripides. § 9. Euripides, the son of Mnesarchus, was born on the island of Salamis 480 B.C. (according to the Parian Marble, 485 B.C.), and, if tradition is to be believed, on the day of the battle of Salamis. He was carefully educated, and in his boyhood gained a prize in an athletic contest; he also shewed ability as a painter, and his artistic studies were not without effect on his subsequent work as a dramatist. As a youth he devoted himself zealously to philosophy, especially to ethics, associating with Anaxagoras and Socrates, and studying rhetoric under the sophist Prodicus. These philosophical and rhetorical studies had a marked effect on his dramas, and his attitude towards the religion of his day was what would now be termed “agnostic.” He seems to have lived a retired life, and to have troubled himself little as to the verdict of the public on his plays. He brought out his first drama, the *Peliades*, in 455 B.C., but did not gain the first prize until 441 B.C., and, though he wrote for nearly fifty years, he gained the first prize only five times. He was twice married, first to Choerile, and then to Melito. Both marriages seem to have been unhappy, and to this the ancients ascribed the misogyny which Euripides has somewhat unwarrantably been held to shew in his works.

He had three sons, Mnesilochus, Mnesarchides, and Euripides, the last of whom brought out his father's latest plays after his death. About 408 B.C. Euripides took up his residence at Pella, at the court of Archelaus, king of Macedonia. There he died in 406, shortly before Sophocles.

His Works. Euripides wrote at least seventy-five dramas, but of these only nineteen have come down to us—viz., *Rhesus* (considered by many critics as not the work of Euripides, but by some eminent authorities as his earliest extant play), *Alcestis* (438 B.C.), *Medea* (431 B.C.), *Hippolytus* (428 B.C.), *Hecuba* (circa 425), *Heracleidae* (circa 421), *Supplikes* (420), *Ion*, *Andromache* (circa 419), *Hercules Furens*, *Troades* (415), *Electra*, *Iphigeneia in Tauris* (circa 413), *Helena* (412), *Phoenissae* (411), *Orestes* (408), *Bacchae*, *Iphigeneia in Aulide* (both composed 407, but brought out after their author's death), *Cyclops* (a satyr drama). There are also numerous fragments of the lost plays, such as the *Antiope*, *Andromeda*, *Phaethon*.

Euripides' merits as a dramatist have been severely criticised. Sophocles is recorded by Aristotle to have said: "I depict men as they should be depicted, but Euripides depicts them as they are."¹ Euripides did, in fact, bring his heroic characters down to the level of everyday life, but in doing so he in many cases made them appeal all the more strongly to the sympathy of his audience, and Aristotle calls him "the most tragic of poets."² On the other hand, objection has been made to the philosophical or political nature of many of Euripides' dialogues, such disquisitions being out of harmony with the myths with which the tragedies deal.

The plays of Euripides exhibit in their structure three novel features, and in none of them has he, in common estimation, improved on the older dramatists. His prologues take the form of explanations of the situation with which the play opens, and are often frigid and prosaic; his choral odes have not, as a rule, a very close connection with the action of the piece; and he frequently unravels his plots by the device of the *deus ex machina*—a deity appearing above the stage by a mechanical contrivance.

¹ Σοφοκλῆς ἔφη αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἶσιν.—*Poetics*, 25.

² τραγικώτατος.—*Poetics*, 13.

✓ § 10. The story of "the mobled queen" and her misfortunes was one of the thousand and one legends that grouped themselves around or branched off from the central story of Troy and the Trojan war. As told by Euripides it largely follows the "Cyclic" legends, *i.e.*, those that are not contained in what we call "Homer," though their popularity must have been very great in the days of the Athenian tragedians, who seem to have relied almost entirely on this "Cyclus" of epic poems for the subjects of their plays. Yet the original Cyclic poems have been lost, while Homer survives. It has been suggested with great probability that this is due to the fact that the Homeric ballads were thought to be in danger of perishing, or rather of being corrupted by constant interpolations and alterations; and consequently Peisistratus, the Athenian despot (or some other editor, if that account is not to be believed), collected and edited them. The Cyclic poems on the other hand gradually perished or were corrupted beyond all recognition, for want of some definite editing and fixing of the text.

Stories of other cities, notably Thebes and Argos, came in the Cycle, but Troy no doubt held the first place; and in all the Trojan stories of calamity and woe, Priam and Hecuba held the first place as types of misfortune. Priam has been called the Job of old Greek legend; and the general idea of Hecuba is accurately summed up in *vv.* 658-660 of our play:—

ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν
κακοῖσιν· οὐδεὶς στέφανον ἀνθαιρήσεται.

"The all-wretched one, that surpasseth all the race of men and women too in woe; no one will win the palm from her."

Her story is almost entirely that of her calamities. She is variously described as daughter of Dymas, a Phrygian prince, or of Cisseus, king of Thrace. She shared the hey-day of Priam's prosperity, and with her numerous children, and children's children, she became "*Asiae florentis imago*," a symbol of the teeming wealth of Asia. Then

Troy fell; Priam and nearly all the house of Priam perished with the city; and Hecuba in her old age was carried away captive to a foreign land.

At the outset of the play we find her with her fellow-captives, the women of Troy, coming forth from their quarters in or by Agamemnon's tent. The Greek fleet has been detained for want of favouring breezes on the shores of Thrace, not far on their homeward voyage. Hecuba is distressed by dreams that portend evil to her children Polydorus and Polyxena, of whom the former, the sole surviving son of Priam, was her one hope left, while the latter was her companion and stay in misfortune. Then the chorus (of other captive women) comes with the evil tidings that Polyxena must be sacrificed to the ghost of dead Achilles; unless Agamemnon or heaven can be moved by prayers to avert it. Hecuba calls for her daughter and endeavours to break the news gently to her; but Polyxena is undismayed and sorrows only for her mother's loss and loneliness.

So far, Hecuba has been a picture of sorrow, dignified, pathetic, and almost submissive. But when Odysseus comes to take away her daughter to the sacrifice, she rouses herself for an effort. She has some faint hope in the service she once did him when she saved his life in Troy; and she addresses herself to her task in no half-hearted way. She is by turns subtle, eloquent, and forcible, as she mingles argument and entreaty. Odysseus can only meet her by disclaiming personal considerations, by urging policy, and finally with threats of force; which are obviated by the simple and dignified courage with which Polyxena almost welcomes her fate, and goes forth to death, leaving her mother in a swoon.

In the next scene the herald of the Greeks, Talthybius, narrates the manner of the daughter's death; and Hecuba is once more the woman of sorrow, but yet can rouse herself to make what preparation her slave condition allows, for the last rites due to the corpse.

Then all is changed. A handmaid, sent to the beach for water, returns lamenting with the body of Polydorus, who has evidently been murdered and thrown into the sea.

by the Thracian Polymestor, his guardian, greedy, no doubt, for the store of gold the boy possessed. After one short dirge of lamentation over his body, Hecuba finally dries her eyes and thinks but of revenge. She is a different woman now. Her former woes came from the gods, and were but what other women might have to endure. The heroism of Polyxena, the glory she won in the eyes of the Greeks, and her honoured grave were some compensation for her death. And all was not lost while Polydorus lived. But now that one ray of hope was quenched by a murder of the most atrocious kind,—a deed in which greed, treachery, and bloodthirstiness were mingled,—a blow dealt by the hand of one who called himself a friend, and could not even give a grave to his victim. To punish such a monster was an imperative duty.

Hecuba's resolution is quickly taken. Agamemnon comes to summon her to the funeral of her daughter, and his help and sympathy must be enlisted. After a short deliberation with herself she throws herself at his feet and tells him the story. All the art and eloquence that were brought to bear on Odysseus before are again and still more forcibly employed. Even her daughter Cassandra's shame is made into an argument. Agamemnon's half-hearted objections are promptly, almost contemptuously, refuted; and final preparations made for the tragedy's last and crowning deed of blood.

The fawning hypocrisy with which Polymestor enters in the final scene is enough to remove any scruples Hecuba might have had. The dialogue between the two is intensely dramatic. Polymestor, while accounting for his stewardship, heaps up his iniquities still further by darkly ironical allusions to the boy's fate, little thinking that his hearers know the truth. Hecuba answers with still grimmer irony, gloating over her victim, but never betraying herself. She lures him and his children into the tent with a story of hidden gold, and, aided by the other women in the plot, puts out his eyes after killing his children before him. This of course takes place "within." Polymestor, blind and bleeding, bursts forth on the stage, groping in pursuit of his tormentors; and his true nature is revealed in his

wild-beast cries for revenge, that finally attract the attention of Agamemnon.

The closing scene suggests strongly the rhetoric of the Greek law courts. Polymestor with much special pleading tells how he killed the young Trojan in the interests of the Greeks, more than of himself: and he vividly describes the manner in which he was tricked and outraged by the women. The crisis is now over, and Hecuba knows that the verdict will go in her favour; still she refutes all the arguments of her opponent *seriatim*, and then turns and rends him savagely with the reminder that he has lost the gold, his children, and his eyesight. She concludes, almost recklessly, with a warning to Agamemnon that to favour such a man as Polymestor is to share his character and guilt.

Agamemnon gives judgment against the Thracian; and the latter in his vexation reveals what a seer has told him of the coming transformation and drowning of Hecuba, and of the death of Agamemnon at the hands of his wife. Orders are given to leave him on some desert island, and to prepare for departure as the long expected breezes rise at last.

§ 11. Though among his contemporaries Euripides never gained the high estimation accorded to his two chief rivals, yet in later days both at Athens and Rome he became the most popular of the great trio; and no play seems to have been more read and imitated (see § 13) than the *Hecuba*. But modern critics have been more severe; and the *Hecuba* in particular has met with much censure, that cannot always be justified. It is said against it that it lacks "unity of action," as the stories of Polyxena and of Polydorus are separate and distinct; that the characters of Agamemnon and Polymestor are badly drawn; that the ending is weak; and that the usual faults of Euripides are visible everywhere,—the frigid prologue, the inappropriate choral odes, and the tendency of the characters to indulge in philosophic moralising and forensic rhetoric.

The answer to much of this is to be found in the times and position of the poet. Like every other great artist Euripides was essentially a man of his own age, whose

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on the Play
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genius was yet wide enough to appeal to every age. And in his case, especially, it is his appeal to the common feelings of humanity that makes him akin to the later world. In his age, the age of the sophists and the beginnings of philosophy, out-worn beliefs were being thrown aside; and the disciple of Anaxagoras and hearer of Socrates, who had to write poetry because he was a born poet, naturally became the *scenicus philosophus* of Athens. But in choice of subject he was as much tied down to certain well-known old legends as is a modern pantomime writer. These accorded well enough with the spirit of Aeschylus and Sophocles and their day; but to the later age they were poetic fables and nothing more. Gods and heroes were found to be very human after all, when the glamour in which they had been seen by the earlier ages of faith had died away.

To Euripides then fell the task of putting new wine in old bottles; and he is not to be too harshly criticised for some breakage of the old tradition. Agamemnon and Odysseus, Hecuba and Polyxena, had to be treated as men and women swayed by the passions of ordinary humanity; and the drama became one of character rather than episode. Hence, against the charge of "want of unity of action," we may say that the real unity of the play is to be found in the elaborate development of Hecuba's character, and the way in which incidents are made to group themselves around that. The strong delineation of the minor characters also may have tended to obscure the "action" of the play; but here the prologue would be useful, and sometimes necessary, especially when we remember that while the old legend would be well known in all its details to the audience, Euripides was seeking to give it a new aspect, or indeed to re-create it.

The choral odes cannot be truly called inappropriate, and their beauty as lyrics is unquestionable. They do much to afford relief to the general tension of the drama. As to the displays of rhetoric and moralising tendencies, it must be remembered they were to the taste of the age; and in that age such ideas were perfectly new and sparkling. It was an age too that found a keen delight in the intellectual

strife of the law-courts, that Euripides echoes. It has been pointed out (quite justly) by a great critic that there are many lines in *Macbeth* that would be called bad, if written by a modern; but none the less for that Shakespeare stands where Shakespeare stood.

The chief merits of the play, apart from the touching beauty of Polyxena's story and the choral odes, is in its strong delineation of character. The artistic working out of the central figure has been sufficiently indicated in the preceding section. In Polyxena we have what is generally acknowledged to be an almost perfect picture of all that is best in womanhood: quite sufficient in itself to refute the absurd charge of misogyny so often levelled at Euripides. Odysseus is the experienced politician, subtle, patient, and determined, letting no private feelings interfere with his conception of his duty to the community. In sharp contrast we have Agamemnon, weak and unkingly, in part because he is kind-hearted. Hecuba's stronger nature dominates him with the arts that had no effect on Odysseus. She hardly conceals her contempt for his fear of public opinion, and practically threatens him with infamy if he gives the verdict against her.

The sharp distinction between Greek and Barbarian (cp. note on v. 1199) that is more than once drawn in this play is accentuated by the character of Polymestor. We forget that Hecuba is no Greek except in her savage vengeance, which is partly to be excused, in that it is inflicted on such an outer barbarian. But the Thracian, except that he shews some concern for the fate of his children, is a monster of unrelieved villainy. But he is effective, especially in the sudden changes from Pecksniffian hypocrisy to the wild-beast savagery that lies so very near the surface.

The remaining character of Talthybius gives but little scope for elaboration. He is courteous, dignified, and full of pity for the fallen queen. But slight as is the sketch, it is made, as are all the others, to subserve and set off the one central figure that fills the stage from beginning to end.

In the distribution of rôles, the *πρωταγωνιστής* would

be fully employed with the part of Hecuba: the δευτεραγωνιστής might take Polyxena, Agamemnon, and Talthybius; which would leave Polydorus, Odysseus, Polymestor, and the attendant to the τριταγωνιστής.

§ 12. We have no direct evidence as to when the play was produced; but from internal evidence the date may be put about the year 425 B.C.

For the *Clouds* of Aristophanes, which contains an obvious parody on vv. 173 and 174 of the *Hecuba*, was brought out in 423 B.C.; and the reference to Delos in the first *stasimon* was probably suggested by the purification of the island and the restoration of the Delian festival by the Athenians in 426. The vv. 650-1 may be a reference to the disaster of the Spartans in Sphacteria in 425 B.C.

Other Treatment of the Subject. § 13. The story of Polyxena seems to have been handled by Arctinus of Miletus, in the eighth century B.C., as well as by others of the earliest known poets; but the story of Polydorus was known only from his Cyclic legend. After the time of Euripides translations and imitations became numerous. Ennius translated it into Latin; Pacuvius in his *Iliona* works out the story of Polydorus on somewhat different lines, making Polymestor slay his own son, who had been brought up as Polydorus, in error. Ovid (*Metam.* XIII.) almost translates Euripides in telling the story of Polyxena, though he makes the metamorphosis of Hecuba to take place as she was on the point of being slain by Polymestor's people. Vergil (*Aen.* III.) weaves the story of Polydorus' death into the story of the wanderings of Aeneas; and Catullus and Propertius echo Euripides.

The play was translated into Latin by Erasmus, and found many imitators and translators in French and other languages. Shakespeare tells of the "mobled queen" in *Hamlet*; while the great popularity of the play in early days has given it unusually good MSS. authority.

The Text. § 14. It was not till about a hundred years after the production of the *Hecuba* that any recognised and definite text of the leading tragic authors

was compiled. Then the greater popularity of Euripides, and especially of the nineteen plays that had been preserved, led naturally to the greater multiplication of the MSS. of his works, those of Aeschylus and Sophocles being but poorly represented in comparison. Of the nineteen plays, three became chief favourites, the *Orestes*, *Phoenissae*, and *Hecuba*. The textual difficulties therefore of the *Hecuba* are comparatively few. In the present edition the text has been largely based on that of Prinz (1883), but is considerably more conservative. The editions of Weil, Pflugk-Wecklein, Paley, Hadley, and others have been consulted.

§ 15. DIVISIONS OF THE PLAY.

1. *Vv.* 1-97. Πρόλογος.
2. *Vv.* 98-153. Πάροδος.
3. *Vv.* 154-443. Πρώτον Ἐπεισόδιον.
4. *Vv.* 444-483. Πρώτον Στάσιμον.
5. *Vv.* 484-628. Δεύτερον Ἐπεισόδιον.
6. *Vv.* 629-656. Δεύτερον Στάσιμον.
7. *Vv.* 657-904. Τρίτον Ἐπεισόδιον.
8. *Vv.* 905-951. Τρίτον Στάσιμον.
9. *Vv.* 952-end. Ἐξοδος.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

ΤΑΛΘΥΒΙΟΣ.

ΕΚΑΒΗ.

ΘΕΡΑΠΙΑΙΝΑ.

ΠΟΛΥΞΕΝΗ.

ΑΓΑΜΕΜΝΩΝ.

ΟΔΥΣΣΕΥΣ.

ΠΟΛΥΜΗΣΤΩΡ.

ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΓΥΝΑΙΚΩΝ.

ΕΥΡΙΠΙΔΟΥ ΕΚΑΒΗ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

ΗΚΩ νεκρῶν κευθμῶνα καὶ σκότου πύλα
λιπών, ἔν' Ἀϊδης χωρὶς ᾠκισται θεῶν,
Πολύδωρος, Ἐκάβης παῖς γεγώς τῆς Κισσέως
Πριάμου τε πατρός, ὅς μ', ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῷ, 5
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα Θρηκίου ξένου,
ὃς τήνδ' ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαὸν εὐθύνων δορί.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα 10
πατήρ, ἔν', εἴ ποτ' Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
νεώτατος δ' ἦ Πριαμιδῶν, ὃ καί με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὄπλα
οὔτ' ἔγχος οἶός τ' ἦ νέω βραχίονι. 15
ἔως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς
Ἐκτωρ τ' ἀδελφὸς οὐμὸς ἠντύχει δορί,
καλῶς παρ' ἀνδρὶ Θρηκὶ πατρώῳ ξένῳ
τροφαῖσιν ὥς τις πτόρθος ἠϋξόμην τάλας· 20

ἐπεὶ δὲ Τροία θ' Ἑκτορός τ' ἀπόλλυται
 ψυχὴ πατρώα θ' ἐστία κατεσκάφη,
 αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει
 σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μαιφόνου, 25
 κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν
 ξένος πατρώος καὶ κτανὼν ἐς οἶδμ' ἄλως
 μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔχη.
 κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ
 πολλοῖς διαύλοις κυμάτων φορούμενος,
 ἄκλαυτος ἄταφος· νῦν δ' ὑπὲρ μητρὸς φίλης 30
 Ἑκάβης αἰσσω, σῶμ' ἐρημώσας ἐμόν,
 τριταῖον ἤδη φέγγος αἰωρούμενος,
 ὅσονπερ ἐν γῇ τῇδε Χερσονησίᾳ
 μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
 πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχoi 35
 θάσσουσ' ἐπ' ἀκταῖς τῇσδε Θρηκίας χθονός·
 ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανεῖς
 κατέσχ' Ἀχιλλεὺς πᾶν στράτευμ' Ἑλληνικόν,
 πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·
 αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην 40
 τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
 καὶ τεύξεται τοῦδ' οὐδ' ἀδώρητος φίλων
 ἔσται πρὸς ἀνδρῶν· ἢ πεπρωμένη δ' ἄγει
 θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.
 δυοῖν δὲ παῖδοιν δύο νεκρῶ κατόψεται 45
 μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
 φανήσομαι γάρ, ὥς τάφου τλήμων τύχῳ,
 δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
 τοὺς γὰρ κάτω σθένοντας ἐξητησάμην
 τύμβου κυρῆσαι καὶ χέρας μητρὸς πεσεῖν. 50
 τοῦμόν μὲν οὖν ὅσονπερ ἤθελον τυχεῖν

ἔσται· γεραιᾶ δ' ἐκποδὼν χωρήσομαι
 Ἑκάβη· περᾶ γὰρ ἤδ' ὑπὸ σκηνῆς πόδα
 Ἀγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.
 φεῦ·

ὦ μῆτερ ἥτις ἐκ τυραννικῶν δόμων
 δούλειον ἡμαρ εἶδες, ὥς πρύσσεις κακῶς
 ὅσονπερ εὔ ποτ'· ἀντισηκώσας δέ σε
 φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

EKABH.

ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων,
 ἄγετ' ὀρθοῦσαι τὴν ὁμόδουλον,

Τρῳάδες, ὑμῖν, πρόσθε δ' ἄνασσαν·
 λάβετε φέρετε πέμπετ' αἰίρετέ μου
 γεραιᾶς χειρὸς προσλαζύμεναι·

κἀγὼ σκολιῷ σκίπωνι χερὸς
 διερειδομένα σπεύσω βραδύπουν
 ἤλυσιν ἄρθρων προτιθεῖσα.

ὦ στεροπὰ Διός, ὦ σκοτία νύξ,
 τί ποτ' αἶρομαι ἔννυχος οὔτω
 δείμασι φάσμασιν ; ὦ πότνια Χθῶν,
 μελανοπτερύγων μῆτερ ὀνείρων,
 ἀποπέμπομαι ἔννυχον ὄψιν,

ἣν περὶ παιδὸς ἐμοῦ τοῦ σφρζομένου κατὰ Θρήκην
 ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι' ὀνείρων
 [εἶδον γὰρ] φοβεράν [ὄψιν ἔμαθον] ἐδάην.

ὦ χθόνιοι θεοί, σώσατε παῖδ' ἐμόν,
 ὃς μόνος οἴκων ἄγκυρ' ἀμῶν
 τὴν χιονώδη Θρήκην κατέχει
 ξείνου πατρίου φυλακαῖσιν.

ἔσται τι νέον,
 ἥξει τι μέλος γοερὸν γοεραῖς.
 οὔ ποτ' ἐμὰ φρὴν ὧδ' ἀλίαςτος 85
 φρίσσει ταρβεῖ.
 ποῦ ποτε θείαν Ἑλένου ψυχὰν
 καὶ Κασάνδραν ἐσίδω, Τρωάδες,
 ὥς μοι κρίνωσιν ὀνείρους ;
 εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἵμονι χαλᾶ 90
 σφαζομέναν, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνοίκτως.
 καὶ τόδε δεῖμά μοι.
 ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
 φάντασμ' Ἀχιλέως· ἦται δὲ γέρας
 τῶν πολυμόχθων τινὰ Τρωιάδων. 95
 ἀπ' ἐμᾶς ἀπ' ἐμᾶς οὔν τόδε παιδὸς
 πέμψατε, daίμονες, ἱκετεύω.

ΧΟΡΟΣ.

Ἑκάβη, σπουδῇ πρὸς σ' ἐλιάσθην
 τὰς δεσποσύνους σκηναῖς προλιποῦσ',
 ἵν' ἐκληρώθην καὶ προσετάχθην 100
 δούλῃ, πόλεως ἀπελαυνομένη
 τῆς Ἰλιάδος, λόγχης αἰχμῇ
 δοριθήρατος πρὸς Ἀχαιῶν,
 οὐδὲν παθέων ἀποκουφίζουσ',
 ἀλλ' ἀγγελίας βάρος ἀραμένη 105
 μέγα σοί τε, γύναι, κῆρυξ ἀχέων.
 ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
 λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ
 σφάγιον θέσθαι· τύμβου δ' ἐπιβὰς
 οἶσθ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις, 110

τὰς ποντοπόρους δ' ἔσχε σχεδίας
λαίφη προτόνοις ἐπεριδομένας,
τάδε θωῦσσω.

ποῖ δὴ Δαναοί, τὸν ἐμὸν τύμβον
στέλλεσθ' ἀγέραστον ἀφέντες ; 115

πολλῆς δ' ἔριδος συνέπαισε κλύδων,
δόξα δ' ἐχώρει δίχ' ἀν' Ἑλλήνων
στρατὸν αἰχμητήν, τοῖς μὲν διδόναι
τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.

ἦν δὲ τὸ μὲν σὸν σπεύδων ἀγαθὸν 120
τῆς μαντιπόλου Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων.

τὼ Θησείδα δ', ὅζω Ἀθηνῶν,
δισσῶν μύθων ῥήτορες ἦσαν· 125
γνώμη δὲ μιᾷ συνεχωρεῖτην,

τὸν Ἀχίλλειον τύμβον στεφανοῦν
αἵματι χλωρῷ, τὰ δὲ Κασάνδρας
λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας
πρόσθεν θήσειν ποτὲ λόγχης.

σπουδαὶ δὲ λόγων κατατεινομένων 130
ἦσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
κόπῃς ἡδυλόγος δημοχαριστῆς

Λαερτιάδης πείθει στρατιὰν
μὴ τὸν ἄριστον Δαναῶν πάντων
δούλων σφαγίων εἶνεκ' ἀπωθεῖν, 135

μηδέ τιν' εἰπεῖν παρὰ Περσεφόνῃ
στάντα φθιμένων

ὥς ἀχάριστοι Δαναοὶ Δαναοῖς
τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
Τροίας πεδίῳ ἀπέβησαν. 140

ἦξει δ' Ὀδυσσεὺς ὅσον οὐκ ἤδη,

πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν
ἐκ τε γεραίας χερὸς ὀρμήσων.

ἀλλ' ἴθι ναούς, ἴθι πρὸς βωμούς,
ἴζ' Ἀγαμέμνωνος ἰκέτις γονάτων,
κήρυσσε θεοὺς τοὺς τ' οὐρανίδας
τοὺς θ' ὑπὸ γαῖαν.

145

ἦ γάρ σε λιταὶ διακωλύσουσ'
ὀρφανὸν εἶναι παιδὸς μελέας,
ἦ δεῖ σ' ἐπιδεῖν τύμβου προπετῇ
φοινισσομένην αἵματι παρθένον
ἐκ χρυσοφόρου

150

δειρῆς νασμῷ μελαναυγεί.

ΕΚ. οἶ γὼ μελέα, τί ποτ' ἀπύσω ;

ποῖαν ἀχώ, ποῖον ὀδυρμόν ;

155

δειλαία δειλαίου γήρως,

δουλείας τᾶς οὐ τλατᾶς,

τᾶς οὐ φερτᾶς· ὦμοι μοι.

τίς ἀμύνει μοι ; ποῖα γέννα,

ποῖα δὲ πόλις ;

160

φροῦδος πρέσβυς, φροῦδοι παῖδες.

ποῖαν ἦ ταύταν ἦ κείναν

στείχω ; ποῖ δ' ἦσω ; ποῦ τις θεῶν

ἦ δαίμων νῶν ἐπαρωγός ;

ὦ κάκ' ἐνεγκοῦσαι Τρωάδες, ὦ

165

κάκ' ἐνεγκοῦσαι

πήματ', ἀπωλέσατ' ὠλέσατ'· οὐκέτι μοι βίος
ἀγαστὸς ἐν φάει.

ὦ τλάμων ἄγησαί μοι

πούς, ἄγησαι τᾷ γραίᾳ

170

πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ

δυστανοτάτας ματέρος, ἔξελθ'

ἔξελθ' οἴκων· ἄϊε ματέρος
αὐδάν, ὦ τέκνον, ὡς εἶδῃς
οἴαν οἴαν αἶω φάμαν
περὶ σᾶς ψυχᾶς. 175

ΠΟΛΥΞΕΝΗ.

ἰώ,
μᾶτερ μᾶτερ, τί βοᾷς ; τί νέον
καρύξας' οἴκων μ' ὥστ' ὄρνιν
θάμβει τῶδ' ἐξέπταξας ;

ΕΚ. οἶμοι, τέκνον. 180

ΠΛΞ. τί με δυσφημεῖς ; φροίμιά μοι κακά.

ΕΚ. αἰαῖ, σᾶς ψυχᾶς.

ΠΛΞ. ἐξαύδα, μὴ κρύψῃς δαρὸν.
δειμαίνω δειμαίνω, μᾶτερ,
τί ποτ' ἀναστένεις. 185

ΕΚ. τέκνον τέκνον μελέας ματρός.

ΠΛΞ. τί τόδ' ἀγγέλλεις ;

ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
συντείνει πρὸς τύμβον γνώμα
Πηλείδα γέννα. 190

ΠΛΞ. οἶμοι, μᾶτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν ; μάνυσόν μοι
μάνυσον, μᾶτερ.

ΕΚ. αὐδῶ, παῖ, δυσφάμους φάμας·
ἀγγέλλουσ' Ἀργείων δόξα
ψήφῳ τᾶς σᾶς περί μοι ψυχᾶς. 195

ΠΛΞ. ὦ δεινὰ παθοῦς', ὦ παντλάμων,
ὦ δυστάνου μᾶτερ βιοτᾶς,
οἴαν οἴαν αὖ σοι λώβαν
ἐχθίσταν ἀρρήταν τ' 200

ὦρσέν τις δαίμων ;
 οὐκέτι σοι παῖς ἄδ' οὐκέτι δὴ
 γήρα δειλαίῳ δειλαία
 συνδουλεύσω.
 σκύμνον γάρ μ' ὥστ' οὐριθρέπταν, 205
 μόσχον δειλαία δειλαίαν
 εἰσόψει χειρὸς ἀναρπαστὰν
 σᾶς ἅπο λαιμότομόν τ' Ἀίδα
 γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
 τάλαινα κείσομαι. 210
 καὶ σοῦ μέν, μᾶτερ, δυστάνου
 κλαίω πανδύρτοις θρήνοις,
 τὸν ἐμὸν δὲ βίον, λώβαν λύμαν τ',
 οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
 ξυντυχία κρείσσων ἐκύρησεν. 215
 XO. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδός,
 Ἐκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

ΟΔΥΣΣΕΥΣ.

γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
 ψῆφόν τε τὴν κρανθεῖσαν· ἀλλ' ὅμως φράσω.
 ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην 220
 σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
 ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 ἱερεὺς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
 οἷσθ' οὖν ὃ δρᾶσον ; μήτ' ἀποσπασθῆς βία 225
 μήτ' ἐς χερῶν ἄμιλλαν ἐξέλθης ἐμοί.
 γίγνωσκε δ' ἀλκὴν καὶ παρουσίαν κακῶν
 τῶν σῶν. σοφόν τοι καὶ κακοῖς ἂν δεῖ φρονεῖν.

- ΕΚ. αἰαῖ· παρέστηχ', ὡς ἔοικ', ἀγὼν μέγας,
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός. 230
 καὶ γὰρ οὐκ ἔθνησκον οὐ με χρῆν θανεῖν.
 οὐδ' ὠλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρώ
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.
 εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
 μὴ λυπρὰ μηδὲ καρδίας δηκτήρια 235
 ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεῶν,
 ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
- ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
- ΕΚ. οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος,
 δυσχλαινία τ' ἄμορφος, ὀμμάτων τ' ἄπο 240
 φόνου σταλαγμοὶ σὴν κατέσταζον γένυν ;
- ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.
- ΕΚ. ἔγνω δέ σ' Ἑλένη καὶ μόνη κατεῖπ' ἐμοί ;
- ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
- ΕΚ. ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν ; 245
- ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
- ΕΚ. τί δῆτ' ἔλεξας δούλος ὢν ἐμὸς τότε ;
- ΟΔ. πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.
- ΕΚ. ἔσωσα δῆτά σ' ἐξέπεμψά τε χθονός ;
- ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε. 250
- ΕΚ. οὐκουν κακύνει τοῖσδε τοῖς βουλεύμασιν,
 ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν,
 δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνῃ ;
 ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
 ζηλοῦτε τιμάς· μηδὲ γιγνώσκεισθέ μοι, 255
 οἱ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
 ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
 ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
 ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου ;

πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν 260
 πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει ;
 ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἴργασται κακόν.
 Ἑλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα· 265
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμαλώτων χρή τιν' ἔκκριτον θανεῖν
 κάλλει θ' ὑπερφέρουσιν, οὐχ ἡμῶν τόδε
 ἢ Τυνδαρίς γὰρ εἶδος ἐκπρεπεστάτη,
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσον ἡνρέθη. 270
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἂ δ' ἀντιδοῦναι δεῖ σ' ἀπαιτούσης ἐμοῦ,
 ἄκουσον. ἥψω τῆς ἐμῆς, ὡς φῆς, χερὸς
 καὶ τῆσδε γραίας προσπίτνων παρηίδος·
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ 275
 χάριν τ' ἀπαιτῶ τὴν τόθ' ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης,
 μηδὲ κτάνητε· τῶν τεθνηκότων ἄλις.
 ταύτῃ γέγηθα κάπιλήθομαι κακῶν·
 ἥδ' ἀντὶ πολλῶν ἐστί μοι παραψυχή, 280
 πόλις τιθήνη βάκτρον ἡγεμῶν ὁδοῦ.
 οὐ τοὺς κρατοῦντας χρή κρατεῖν ἂ μὴ χρεῶν,
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν αἰεί·
 καὶ γὰρ ἦ ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἡμαρ ἔν μ' ἀφείλετο. 285
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον· ἐλθὼν δ' εἰς Ἀχαιικὸν στρατὸν
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος
 γυναικάς, ἃς τὸ πρῶτον οὐκ ἐκτείνετε
 βωμῶν ἀποσπάσαντες, ἀλλ' ὠκτεῖρατε. 290

νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
καὶ τοῖσι δούλοις αἵματος κείται πέρι.
τὸ δ' ἀξίωμα, καὶ κακῶς λέγῃ, τὸ σὸν
πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
κακ τῶν δοκούντων αὐτὸς οὐ ταῦτὸν σθένει. 295

ΧΟ. οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,
ἥτις γόνων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρήνους οὐκ ἂν ἐκβάλῃ δάκρυ.

ΟΔ. Ἐκάβη, διδάσκου μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενί. 300

ἐγὼ τὸ μὲν σὸν σῶμ' ὑφ' οὐπερ ἡτύχουν
σώζειν ἔτοιμός εἰμι κοῦκ ἄλλως λέγω·
ἂ δ' εἶπον εἰς ἅπαντας οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ. 305

ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὢν ἀνὴρ
μηδὲν φέρεται τῶν κακίωνων πλέον.
ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 310

οὐκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ὄλωλε, μὴ χρώμεσθ' ἔτι ;
εἶεν· τί δῆτ' ἐρεῖ τις, ἥν τις αὖ φανῇ
στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία ;
πότερα μαχούμεθ' ἢ φιλοψυχήσομεν, 315

τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον ;
καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ' ἡμέραν
— κεί σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
τὸν ἐμὸν ὀρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 320
εἰ δ' οἰκτρὰ πάσχειν φής, τάδ' ἀντάκούέ μου·

εἰσὶν παρ' ἡμῖν οὐδὲν ἥσσον ἄθλιναι
 γραῖαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφίων τητῶμεναι,
 ὧν ἥδε κεύθει σώματ' Ἰδαία κόνις. 325

τόλμα τάδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν·
 οἱ βάρβαροι δὲ μήτε τοὺς φθιτοὺς φίλους
 ἡγείσθε μήτε τοὺς καλῶς τεθνηκότας
 θαυμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,
 ὑμεῖς δ' ἔχθηθ' ὅμοια τοῖς βουλευμασιν. 330

ΧΟ. αἰαῖ· τὸ δοῦλον ὥς κακὸν πέφυκ' ἀεὶ
 τολμᾷ θ' ἂ μὴ χρή, τῇ βίᾳ νικῶμενον.

ΕΚ. ὦ θύγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ῥιφέντες ἀμφὶ σοῦ φόνου· 335
 σὺ δ', εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε πάσας ὥστ' ἀηδόνοσ στόμα
 φθογγὰς ἰεῖσα, μὴ στερηθῆναι βίου.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ
 καὶ πεῖθ'· ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα 340
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖραι τύχην.

ΠΛΞ. ὀρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος
 κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μή σου προσθίγω γενειάδος.
 θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία· 345
 ὥς ἔψομαί γε τοῦ τ' ἀναγκαίου χάριν,
 θανεῖν τε χρήζουσ'· εἰ δὲ μὴ βουλήσομαι,
 κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ ζῆν ; ἢ πατὴρ μὲν ἦν ἄναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου· 350
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὑπο
 βασιλεῦσι νύμφῃ, ζῆλον οὐ σμικρὸν γάμων

ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι
 δέσποινα δ' ἢ δύστηνος Ἰδαίαισιν ἢ
 γυναιξὶ παρθένοις τ' ἀπόβλεπτος μέτα, 355
 ἴση θεοῖσι πλὴν τὸ κατθανεῖν μόνον·
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα
 θανεῖν ἐρᾶν τίθησιν οὐκ εἰωθὸς ὄν·
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
 τύχοιμ' ἄν, ὅστις ἀργύρου μ' ὠνήσεται, 360
 τὴν Ἑκτορός τε χᾶτέρων πολλῶν κάσιν,
 προσθεὶς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
 σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
 λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
 λέχη δὲ τὰμὰ δοῦλος ὠνητὸς ποθεν 365
 χρανεῖ, τυράννων πρόσθεν ἡξιῶμένα.
 οὐ δῆτ'· ἀφίημ' ὀμμάτων ἐλεύθερον
 φέγγος τόδ', Ἄϊδη προστιθεῖς ἐμὸν δέμας.
 ἄγ' οὖν μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρώ 370
 θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πρᾶξαί με χρή.
 μήτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένῃ,
 λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν πρὶν αἰσχυρῶν μὴ κατ' ἀξίαν τυχεῖν.
 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν, 375
 φέρει μὲν, ἀλγεῖ δ' αὐχέν' ἐντιθεὶς ζυγῷ·
 θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.
 XO. δεινὸς χαρακτὴρ κἀπίσημος ἐν βροτοῖς
 ἐσθλῶν γενέσθαι, κἀπὶ μείζον ἔρχεται 380
 τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.
 EK. καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ καλῷ
 λύπη πρόσσεστιν. εἰ δὲ δεῖ τῷ Πηλέως

- χάριν γενέσθαι παιδὶ καὶ ψόγον φυγεῖν
 ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε, 385
 ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
 κεντεῖτε, μὴ φείδεσθ'· ἐγὼ ἔτεκον Πάριν,
 ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν.
- ΟΔ. οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως
 φάντασμά Ἀχαιοῦς, ἀλλὰ τήνδ' ἠτήσατο. 390
- ΕΚ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
 καὶ δις τόσον πῶμ' αἵματος γενήσεται
 γαῖα νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ.
- ΟΔ. ἄλις κόρης σῆς θάνατος, οὐ προσοιστέος
 ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν. 395
- ΕΚ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
- ΟΔ. πῶς ; οὐ γὰρ οἶσθα δεσπότης κεκτημένη ;
- ΕΚ. ὅποῖα κισσὸς δρυὸς ὅπως τῇσδ' ἔξομαι.
- ΟΔ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
- ΕΚ. ὡς τῇσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. 400
- ΟΔ. ἀλλ' οὐδ' ἐγὼ μὲν τήνδ' ἄπειμ' αὐτοῦ λιπών.
- ΠΛΞ. μῆτερ, πιθοῦ μοι καὶ σύ, παῖ Λαερτίου,
 χάλα τοκεῦσιν εἰκότως θυμουμένοις,
 σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μίχου.
 βούλει πεσεῖν πρὸς οὔδας ἐλκῶσαί τε σὸν 405
 γέροντα χρῶτα πρὸς βίαν ὠθουμένη,
 ἀσχημονῆσαί τ' ἐκ νέου βραχίονος
 σπασθεῖς ; ἀ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον.
 ἀλλ', ὦ φίλη μοι μῆτερ, ἡδίστην χέρα
 δὸς καὶ παρειὰν προσβαλεῖν παρηίδι· 410
 ὡς οὔ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
 τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων.
 ὦ μῆτερ, ὦ τεκοῦς', ἄπειμι δὴ κάτω.

- ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415
- ΠΛΞ. ἄννυμφος ἄννυμέναιος ὦν με χρῆν τυχεῖν.
- ΕΚ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.
- ΠΛΞ. ἐκεῖ δ' ἐν' Αἰδου κείσομαι χωρὶς σέθεν.
- ΕΚ. οἴμοι· τί δράσω ; ποῖ τελευτήσω βίον ;
- ΠΛΞ. δούλη θανοῦμαι, πατρὸς οὖσ' ἐλευθέρου. 420
- ΕΚ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
- ΠΛΞ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπώ πόσιν ;
- ΕΚ. ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.
- ΠΛΞ. ὦ στέρνα μαστοί θ', οἷ μ' ἐθρέψαθ' ἠδέως.
- ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλίας τύχης. 425
- ΠΛΞ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί.
- ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
- ΠΛΞ. ὃ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.
- ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ' ὦδε πάντα δυστυχῶ.
- ΠΛΞ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σόν. 430
- ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὑπο.
- ΠΛΞ. κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κίρα πέπλους·
ὥς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν
θρήνοισι μητρὸς τήνδε τ' ἐκτήκω γόοις.
ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 435
μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.
- ΕΚ. οἶ' γώ, προλείπω· λύεται δέ μου μέλη.
ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,
δός· μὴ λήπης μ' ἄπαιδ'. ἀπωλόμην, φίλαι. 440
ὥς τὴν Λάκαιναν σύγγονον Διοσκόροιν
Ἑλένην ἴδοιμι· διὰ καλῶν γὰρ ὁμμάτων
αἴσχιστα Τροίαν εἶλε τὴν εὐδαίμονα.
- ΧΟ. αὔρα, ποντιαὺς αὔρα,
ἄτε ποντοπόρους κομίζεις 445

θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
 ποῖ με τὰν μελέαν πορεύσεις ;
 τῷ δουλόσυνος πρὸς οἶκον
 κτηθεῖς' ἀφίξομαι ;
 ἢ Δωρίδος ὄρμον αἴας 450
 ἢ Φθιάδος, ἔνθα τὸν
 καλλίστων ὑδάτων πατέρα
 φασὶν Ἀπιδανὸν πεδία λιπαίνειν ;
 ἢ νάσων, ἀλιήρει 455
 κώπα πεμπομέναν τάλαιναν,
 οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,
 ἔνθα πρωτόγονός τε φοῖνιξ
 δάφνα θ' ἱεροὺς ἀνέσχε
 πτόρθους Λατοῖ φίλα 460
 ὠδῖνος ἄγαλμα Δίας ;
 σὺν Δηλιάσιν τε κού-
 ραισιν Ἀρτέμιδός τε θεᾶς
 χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω ; 465
 ἢ Παλλάδος ἐν πόλει
 τᾶς καλλιδίφρου θεᾶς
 ναίουσ' ἐν κροκέῳ πέπλῳ
 ζεύξομαι ἄρα πώλους ἐν
 δαιδαλέαισι ποικίλλουσ' 470
 ἀνθοκρόκοισι πήναις,
 ἢ Τιτάνων γενεὰν
 τὰν Ζεὺς ἀμφιπύρῳ
 κοιμίζει φλογμῷ Κρονίδας ;
 ὦμοι τεκέων ἐμῶν, 475
 ὦμοι πατέρων χθονός θ',
 ἂ καπνῷ κατερείπεται
 τυφομένα δορίκτητος

Ἄργείων· ἐγὼ δ' ἐν ξεί-
 να χθονὶ δὴ κέκλημαι
 δούλα, λιποῦσ' Ἀσίαν
 Εὐρώπας θεράπναν,
 ἀλλάξας' Ἄϊδα θαλάμους.

480

ΤΑΛΘΥΒΙΟΣ.

ποῦ τὴν ἄνασσαν δὴ ποτ' οὔσαν Ἰλίου
 Ἑκάβην ἂν ἐξεύροιμι, Τρῳάδες κόραι ;

485

ΧΟ. αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί,
 Ταλθύβιε, κεῖται ξυγκεκλημένη πέπλοις.

ΤΑ. ὦ Ζεῦ, τί λέξω ; πότερά σ' ἀνθρώπους ὁρᾶν ;

ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
 [ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος],

490

τύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν ;

οὐχ' ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν,

οὐχ' ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;

καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,

αὐτὴ δὲ δούλη γραῦς ἅπαις ἐπὶ χθονὶ

495

κεῖται κόνει φύρουσα δύστηνον κára.

φεῦ φεῦ· γέρων μὲν εἰμ', ὅμως δέ μοι θανεῖν

εἶη πρὶν αἰσχυρᾷ περιπεσεῖν τύχῃ τινί.

ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον

πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κára.

500

ΕΚ. ἔα· τίς οὔτος σῶμα τοῦμὸν οὐκ ἐᾷς

κεῖσθαι ; τί κινεῖς μ' ὅστις εἰ λυπουμενὴν ;

ΤΑ. Ταλθύβιος ἤκω Δαναϊδῶν ὑπηρέτης,

Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.

ΕΚ. ὦ φίλτατ', ἄρα κᾶμ' ἐπισφάζαι τάφῳ

505

δοκοῦν Ἀχαιοῖς ἦλθες ; ὥς φίλ' ἂν λέγοις.

- σπεύδωμεν ἐγκονῶμεν· ἡγοῦ μοι, γερων.
- ΤΑ. σὴν παῖδα κατθανοῦσαν ὡς θάψης, γύναι,
ἥκω μεταστείχων σε· πέμπουσιν δέ με
δισσοί τ' Ἀτρεΐδαι καὶ λεὼς Ἀχαιικός. 510
- ΕΚ. οἴμοι, τί λέξεις ; οὐκ ἄρ' ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά ;
ὄλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἄπο·
ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'· ὦ τάλαιν' ἐγώ.
πῶς καὶ νιν ἐξεπράξατ' ; ἄρ' αἰδούμενοι ; 515
ἢ πρὸς τὸ δεινὸν ἦλθεθ' ὡς ἐχθράν, γέρον,
κτείνοντες ; εἰπὲ καίπερ οὐ λέξων φίλα.
- ΤΑ. διπλᾶ με χρήζεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἶκτῳ· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ' ὅτ' ὦλλυτο. 520
παρῆν μὲν ὄχλος πᾶς Ἀχαιικοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς·
λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανῖαι 525
σκίρτημα μόσχου σῆς καθέξοντες χεροῖν
ἔσποντο. πλήρες δ' ἐν χεροῖν λαβὼν δέπας
πάγχρυσον αἶρει χειρὶ παῖς Ἀχιλλέως
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὶ κηρυῖξαι στρατῷ. 530
κἀγὼ καταστὰς εἶπον ἐν μέσοις τάδε·
σιγᾶτ', Ἀχαιοί, σίγα πᾶς ἔστω λεώς,
σίγα σιώπα· νήνεμον δ' ἔστησ' ὄχλον.
ὁ δ' εἶπεν· ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,
δέξαι χοὰς μου τάσδε κηλητηρίους, 535
νεκρῶν ἀγωγούς· ἐλθὲ δ', ὡς πίης μέλαν
κόρης ἀκραιφνὲς αἷμ', ὅ σοι δωρούμεθα

στρατός τε κἀγώ· πρευμενῆς δ' ἡμῖν γενοῦ
λῦσαί τε πρύμνας καὶ χαλινωτήρια
νεῶν δὸς ἡμῖν πρευμενοῦς τ' ἀπ' Ἰλίου 540
νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.
τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
εἶτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
ἐξεῖλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
νεανίαις ἔνευσε παρθένον λαβεῖν. 545
ἥ δ', ὥς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
ἐκοῦσα θνήσκω· μή τις ἄψηται χροὸς
τοῦμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.
ἐλευθέραν δέ μ', ὥς ἐλευθέρα θάνω, 550
πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
δούλη κεκλῆσθαι βασιλὶς οὔσ' αἰσχύνομαι.
λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἄναξ
εἶπεν μεθεῖναι παρθένον νεανίαις.
[οἱ δ', ὥς τάχιστ' ἤκουσαν ὑστάτην ὅπα, 555
μεθῆκαν, οὔπερ καὶ μέγιστον ἦν κράτος.]
κἀπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,
λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
ἔρρηξε λαγόνας ἐς μέσας παρ' ὀμφαλόν,
μαστούς τ' ἔδειξε στέρνα θ' ὥς ἀγάλματος 560
κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ
ἔλεξε πάντων τλημονέστατον λόγον·
ἰδού, τόδ' εἰ μὲν στέρνον, ὦ νεανία,
παίειν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
χρήξεις, πάρεστι λαιμὸς εὐτρεπῆς ὅδε. 565
ὁ δ' οὐ θέλων τε καὶ θέλων οἴκτῳ κόρης,
τέμνει σιδήρῳ πνεύματος διαρροάς·
κρουνοὶ δ' ἐχώρουν. ἥ δὲ καὶ θνήσκουσ' ὅμως

πολλὴν πρόνοιαν εἶχεν εὐσχήμων πεσεῖν,
 κρύπτουσ' ἂ κρύπτειν ὄμματ' ἄρσένων χρεών. 570
 ἐπεὶ δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον·
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανούσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρὰν
 κορμούς φέροντες πευκίνους, ὁ δ' οὐ φέρων 575
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 οὐ πέταλον οὐδὲ κορμὸν ἐν χεροῖν ἔχων ;
 οὐκ εἴ τι δώσων τῇ περισσ' εὐκαρδίῳ
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἀμφὶ σῆς λεγῶ 580
 παιδὸς θανούσης, εὐτεκνωτάτην δέ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ.

ΧΟ. δεινὸν τι πῆμα Πριαμίδαις ἐπέζεσεν
 πόλει τε τῇμῃ· θεῶν ἀναγκαῖον τόδε.

ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὅ τι βλέψω κακῶν, 585
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἐγὼ με, παρακαλεῖ δ' ἐκείθεν αὖ
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς.
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός· 590
 τὸ δ' αὖ λῖαν παρεῖλες ἀγγελθεῖσά μοι
 γενναῖος. οὐκ οὖν δεινόν, εἰ γῇ μὲν κακὴ
 τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,
 χρηστὴ δ' ἁμαρτοῦσ' ὦν χρεῶν αὐτὴν τυχεῖν
 κακὸν δίδωσι καρπὸν, ἄνθρωποι δ' αἰεὶ 595
 ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
 ὁ δ' ἐσθλὸς ἐσθλὸς οὐδὲ συμφορᾶς ὑπο
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεὶ ;
 ἂρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί ;

ἔχει γε μέντοι καὶ το θρεφθῆναι καλῶς 600
 δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,
 οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μετρῶν.
 καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην·
 σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,
 μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἴργειν ὄχλον 605
 τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
 ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία
 κρείσσων πυρός, κακὸς δ' ὁ μή τι δρῶν κακόν.
 σὺ δ' αὖ λαβοῦσα τεύχος, ἀρχαία λάτρι,
 βάψας' ἔνεγκε δεῦρο ποντίας ἁλός, 610
 ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
 νύμφην τ' ἀννυμφον παρθένον τ' ἀπάρθενον
 λούσω προθῶμαί θ', ὥς μὲν ἄξία, πόθεν ;
 οὐκ ἂν δυναίμην· ὥς δ' ἔχω, (τί γὰρ πάθω ;)
 κόσμον τ' ἀγείρας' αἰχμαλωτίδων πάρα, 615
 αἱ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων
 ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότης
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
 ὦ πλείστ' ἔχων κάλλιστα κεῦτεκνώτατε 620
 Πρίαμε, γεραιά θ' ἦδ' ἐγὼ μήτηρ τέκνων,
 ὥς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
 τοῦ πρὶν στερέντες. εἶτα δῆτ' ὀγκούμεθα
 ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,
 ὁ δ' ἐν πολίταις τίμιος κεκλημένος. 625
 τὰ δ' οὐδέν· ἄλλως φροντίδων βουλευμάτα
 γλώσσης τε κόμπτοι. κείνος ὀλβιώτατος,
 ὅτῳ κατ' ἡμαρ τυγχάνει μηδὲν κακόν.

XO. ἔμοι χρήν συμφοράν,
 ἔμοι χρήν πημονὰν γενέσθαι, 630

Ἰδαίαν ὅτε πρῶτον ὕλαν
 Ἀλέξανδρος εἰλατίναν
 ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων
 Ἑλένας ἐπὶ λέκτρα, τὰν
 καλλίσταν ὁ χρυσοφαῆς
 Ἄλιος αὐγάζει.
 πόνοι γὰρ καὶ πόνων
 ἀνάγκαι κρείσσονες κυκλοῦνται.
 κοινὸν δ' ἐξ ἰδίας ἀνοίας
 κακὸν τᾷ Σιμουντίδι γᾶ
 ὀλέθριον ἔμολε συμφορά τ' ἀπ' ἄλλων.
 ἐκρίθη δ' ἔρις, ἂν ἐν Ἰ-
 δα κρίνει τρισσὰς μακάρων
 παῖδας ἀνὴρ βούτας,
 ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβᾳ·
 στένει δὲ καὶ τις ἀμφὶ τὸν εὐροον Εὐρώταν
 Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
 πολιόν τ' ἐπὶ κρᾶτα μάτηρ
 τέκνων θανόντων
 τίθεται χέρα δρύπτεται τε παρειάν,
 δίαϊμον ὄνυχᾳ τιθεμένα σπαραγμοῖς.

ΘΕΡΑΠΙΑΝΑ

γυναῖκες, Ἑκάβη ποῦ ποθ' ἡ παναθλία,
 ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν
 κακοῖσιν ; οὐδεὶς στέφανον ἀνθαιρήσεται.
 ΧΟ. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς ;
 ὥς οὐποθ' εὐδὲι λυπρὰ σου κηρύγματα.
 ΘΕ. Ἑκάβη φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
 οὐ ῥόδιον βροτοῖσιν εὐφημεῖν στόμα.

- ΧΟ. καὶ μὴν περῶσα τυγχάνει δόμων ὑπερ 665
ἥδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις.
- ΘΕ. ὦ παντάλαινα κᾶτι μᾶλλον ἢ λέγω,
δέσποιν', ὄλωλας κούκέτ' εἰ βλέπουσα φῶς,
ἄπαις ἄνανδρος ἄπολις ἐξεφθαρμένη.
- ΕΚ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνείδισας. 670
ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
ἦκεις κομίζουσ', ἥς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν ;
- ΘΕ. ἥδ' οὐδὲν οἶδεν, ἀλλὰ μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἄπτεται. 675
- ΕΚ. οἱ γὰρ τάλαινα· μὲν τὸ βακχεῖον κᾶρα
τῆς θεσπιωδοῦ δεῦρο Κασάνδρας φέρεις ;
- ΘΕ. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'· ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἴ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας. 680
- ΕΚ. οἴμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα,
Πολύδωρον, ὃν μοι Θρῆξ' ἔσῳζ' οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δῆ.
ὦ τέκνον τέκνον,
αἰαῖ, κατάρχομαι νόμον 685
βακχεῖον, ἐξ ἀλάστορος
ἄρτιμαθῆς κακῶν.
- ΘΕ. ἔγνωσ γὰρ ἄτην παιδός, ὦ δύστηνε σύ ;
- ΕΚ. ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ· 690
οὐδέποτ' ἀστένακτος ἀδάκρυτος ἀ-
μέρα ἐπισχήσει.
- ΧΟ. δειν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.
- ΕΚ. ὦ τέκνον τέκνον ταλαίνας ματρός,
τίνι μόρῳ θνήσκεις, 695

- τίνι πότμῳ κείσαι ;
 πρὸς τίνος ἀνθρώπων ;
 ΘΕ. οὐκ οἶδ'· ἐπ' ἀκταῖς νιν κυρῶ θαλασσίοις.
 ΕΚ. ἐκβλητον, ἣ πέσημα φοινίου δορός,
 ἐν ψαμάθῳ λευρᾷ ; 700
 ΘΕ. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.
 ΕΚ. ὦμοι, αἰαῖ, ἔμαθον ἐνύπνιον ὁμμάτων
 ἐμῶν ὄψιν, οὐ με παρέβα φά-
 σμα μελανόπτερον, 705
 ἂν ἐσεῖδον ἀμφὶ σ',
 ὦ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.
 ΧΟ. τίς γάρ νιν ἔκτειν' ; οἷσθ' ὄνειρόφρων φράσαι ;
 ΕΚ. ἐμὸς ἐμὸς ξένος, Θρήκιος ἱππότας, 710
 ἔν' ὁ γέρων πατὴρ ἔθετό νιν κρύψας.
 ΧΟ. οἷμοι, τί λέξεις ; χρυσὸν ὥς ἔχοι κτανῶν ;
 ΕΚ. ἄρρητ' ἀνωνόμαστα, θαυμάτων πέρα,
 οὐχ ὅσι' οὐδ' ἀνεκτά. ποῦ δίκαια ξένων ; 715
 ὦ κατάρατ' ἀνδρῶν, ὥς διεμοιράσω
 χροῖα, σιδαρέῳ τεμῶν φασγάνῳ
 μέλεα τοῦδε παιδὸς οὐδ' ὠκτίσω. 720
 ΧΟ. ὦ τλήμον, ὥς σε πολυπονωτάτην βροτῶν
 δαίμων ἐθήκεν ὅστις ἐστί σοι βαρὺς.
 ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότην δέμας
 Ἀγαμέμνωνος, τοῦνθένδε σιγῶμεν, φίλαι. 725

ΑΤΑΜΕΜΝΩΝ.

Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
 ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἠγγειλέ μοι
 μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης ;
 ἡμεῖς μὲν οὖν ἐῶμεν οὐδὲ ψαύομεν·

- σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 730
 ἤκω δ' ἀποστελῶν σε· τὰ κεῖθεν γὰρ εὖ
 πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστὶν καλῶς.
 ἔα· τίν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὀρῶ
 θανόντα Τρώων ; οὐ γὰρ Ἀργεῖον πέπλοι
 δέμας περιπτύσσοντες ἀγγέλλουσί μοι. 735
- ΕΚ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
 Ἑκάβη, τί δράσω ; πότερα προσπέσω γόνυ
 Ἀγαμέμνονος τοῦδ' ἢ φέρω σιγῇ κακά ;
- ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν
 δῦρει, τὸ πραχθὲν δ' οὐ λέγεις ; τίς ἔσθ' ὅδε ; 740
- ΕΚ. ἀλλ', εἴ με δούλην πολεμίαν θ' ἡγούμενος
 γονάτων ἀπώσαιτ', ἄλγος ἂν προσθείμεθ' ἄν.
- ΑΓ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
 ἐξιστορήσαι σῶν ὁδὸν βουλευμάτων.
- ΕΚ. ἂρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 745
 μάλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς ;
- ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναί,
 ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
- ΕΚ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ
 τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ; 750
 τολμᾶν ἀνάγκη, καὶν τύχῳ καὶν μὴ τύχῳ.
 Ἀγάμεμνον, ἰκετεύω σε τῶνδε γουνάτων
 καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.
- ΑΓ. τί χρήμα μαστεύουσα ; μῶν ἐλεύθερον
 αἰῶνα θέσθαι ; ῥάδιον γάρ ἐστί σοι. 755
- ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη
 αἰῶνα τὸν σύμπαντα δουλεύειν θέλω.
- ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπίρκεσιν καλεῖς ;
- ΕΚ. οὐδέν τι τούτων ὦν σὺ δοξάζεις, ἄναξ.
 ὀρᾶς νεκρὸν τόνδ', οὐ καταστάζω δάκρυ ; 760

- ΑΓ. ὁρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
 ΕΚ. τοῦτόν ποτ' ἔτεκον κᾶφερον ζώνης ὑπο.
 ΑΓ. ἔστιν δὲ τίς σῶν οὗτος, ᾧ τλήμον, τέκνων ;
 ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίου.
 ΑΓ. ἦ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι ; 765
 ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσοράς.
 ΑΓ. ποῦ δ' ὦν ἐτύγχαν', ἡνίκ' ὠλλυτο πτόλις ;
 ΕΚ. πατήρ νιν ἐξέπεμψεν ὀρρωδῶν θανεῖν.
 ΑΓ. ποῖ τῶν τότε ὄντων χωρίσας τέκνων μόνον ;
 ΕΚ. ἐς τήνδε χώραν, οὔπερ ηὔρέθη θανών. 770
 ΑΓ. πρὸς ἄνδρ' ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός ;
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
 ΑΓ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;
 ΕΚ. τίνος γ' ὑπ' ἄλλου ; Θρήξ νιν ὤλεσε ξένος.
 ΑΓ. ᾧ τλήμον· ἦ που χρυσὸν ἠράσθη λαβεῖν ; 775
 ΕΚ. τοιαῦτ', ἐπειδὴ συμφορὰν ἔγνω Φρυγῶν.
 ΑΓ. ἡῦρες δὲ ποῦ νιν, ἦ τίς ἤνεγκεν νεκρόν ;
 ΕΚ. ἥδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
 ΑΓ. τοῦτον ματεύουσ' ἢ πονοῦσ' ἄλλον πόνον ;
 ΕΚ. λούτρ' ὥχετ' οἴσους' ἐξ ἀλὸς Πολυξένη. 780
 ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.
 ΕΚ. θαλασσόπλαγκτόν γ', ᾧδε διατεμὼν χροῶ.
 ΑΓ. ᾧ σχετλία σὺ τῶν ἀμετρήτων πόνων.
 ΕΚ. ὅλῳλα κοῦδὲν λοιπόν, Ἀγάμεμνον, κακῶν.
 ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή ; 785
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὦνπερ εἶνεκ' ἀμφὶ σὸν πίπτω γόνυ
 ἄκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 790
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω

δείσας δέδρακεν ἔργον ἀνοσιώτατον
 κοινῆς τραπέζης πολλάκις τυχὼν ἐμοί,
 ξενίας τ' ἀριθμῶ πρῶτα τῶν ἐμῶν φίλων·
 τυχὼν δ' ὅσων δεῖ καὶ λαβὼν προμηθίαν 795
 ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
 οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.
 ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν
 νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα, 800
 καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι·
 ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρῆσεται,
 καὶ μὴ δίκην δώσουσιν οἵτινες ξένους
 κτείνουσιν ἢ θεῶν ἱερὰ τολμῶσιν φέρειν,
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον. 805
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με·
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεὶς
 ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά.
 τύραννος ἦ ποτ', ἀλλὰ νῦν δούλη σέθεν,
 εὐπαις ποτ' οὔσα, νῦν δὲ γραῦς ἅπαις θ' ἅμα, 810
 ἅπολις ἔρημος, ἀθλιωτάτη βροτῶν.
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα ;
 ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα
 μοχθοῦμεν ὥς χρὴ πάντα καὶ ματεύομεν, 815
 πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μανθάνειν, ἔν' ἦν ποτε
 πείθειν ἅ τις βούλοιτο τυγχάνειν θ' ἅμα ;
 τί οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς ; 820
 οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσὶ μοι,
 αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι·

καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκουθ' ὄρῳ.
 καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε,
 Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται. 825
 πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται
 ἢ φοιβάς, ἣν καλοῦσι Κασάνδραν Φρύγες.
 ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἄναξ,
 ἢ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων
 χάριν τίν' ἔξει παῖς ἐμή, κείνης δ' ἐγώ ; 830
 ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὀράς ; 833
 τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
 δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι. 835
 εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι
 καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει
 ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,
 ὥς πάνθ' ὁμαρτῇ σῶν ἔχοιντο γουνάτων
 κλαίοντ' ἐπισκῆπτοντα παντοίους λόγους. 840
 ὦ δέσποτ', ὦ μέγιστον Ἑλλησιν φάος,
 πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι
 τιμωρόν, εἰ καὶ μηδέν ἐστίν, ἀλλ' ὅμως.
 ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
 καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς αἰεί. 845

XO. δεινὸν γε, θνητοῖς ὥς ἅπαντα συμπίτνει,
 καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
 φίλους τιθέντες τοὺς γε πολεμιωτάτους
 ἐχθροὺς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.

AG. ἔγωγε καὶ σὸν παῖδα καὶ τύχας σέθεν, 850
 Ἐκάβη, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω,
 καὶ βούλομαι θεῶν θ' εἵνεκ' ἀνόσιον ξένον
 καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
 εἴ πως φανείη γ' ὥστε σοί τ' ἔχειν καλῶς,
 στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν 855

Θρήκης ἄνακτι τόνδε βουλευῆσαι φόνον.
 ἔστιν γὰρ ἧ̃ ταραγμὸς ἐμπέπτωκέ μοι
 τὸν ἄνδρα τοῦτον φίλιον ἡγεῖται στρατός,
 τὸν κατθανόντα δ' ἐχθρόν· εἰ δ' ἐμοὶ φίλος
 ὃδ' ἐστί, χωρὶς τοῦτο κοῦ κοινὸν στρατῷ. 860
 πρὸς ταῦτα φρόντιζ'· ὥς θέλונτα μέν μ' ἔχεις
 σοὶ ξυμπονήσαι καὶ ταχὺν προσαρκέσαι,
 βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

ΕΚ. φεῦ.

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
 ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης, 865
 ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
 εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
 ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.
 σύνισθι μὲν γάρ, ἣν τι βουλευῶ κακὸν 870
 τῷ τόνδ' ἀποκτείναντι, συνδράσης δὲ μή.
 ἣν δ' ἐξ Ἀχαιῶν θόρυβος ἢ ἑπικουρία
 πάσχοντος ἀνδρὸς Θρηκὸς οἷα πείσεται
 φανῇ τις, εἴργε μὴ δοκῶν ἐμὴν χάριν.
 τὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θήσω καλῶς. 875

ΑΓ. πῶς οὔν ; τί δράσεις ; πότερα φάσγανον χερὶ
 λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
 ἢ φαρμάκοισιν ἢ ἑπικουρίᾳ τίνι ;
 τίς σοι ξυνέσται χεῖρ ; πόθεν κτήσει φίλους ;

ΕΚ. στέγαι κελεύθας· αἶδε Τρωάδων ὄχλον. 880

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν ;

ΕΚ. σὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος ;

ΕΚ. δεινὸν τὸ πλῆθος σὺν δόλῳ τε δύσμαχον.

ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι σθένος. 885

- ΕΚ. τί δ' ; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα
καὶ Λῆμνον ἄρδην ἀρσένων ἐξώκισαν ;
ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον,
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. καὶ σὺ Θρηκὶ πλαθεῖσα ξένῳ 890
λέξον· καλεῖ σ' ἄνασσα δὴ ποτ' Ἰλίου
Ἑκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους
τοὺς ἐξ ἐκείνης. τὸν δὲ τῆς νεοσφαγοῦς
Πολυξένης ἐπίσχεσ, Ἀγάμεμνον, τάφον, 895
ὥς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί,
δισσὴ μέριμνα μητρί, κρυφθῆτον χθονί.
- ΑΓ. ἔσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἦν στρατῷ
πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοὰς θεός, 900
μένειν ἀνάγκη πλοῦν ὀρώντας ἥσυχον.
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε
ἰδίᾳ θ' ἐκάστω καὶ πόλει, τὸν μὲν κακὸν
κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.
- ΧΟ. σὺ μὲν, ὦ πατρίς Ἰλιάς, 905
τῶν ἀπορθήτων πόλις οὐκέτι λέξει·
τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
δορὶ δὴ δορὶ πέρσαν.
ἀπὸ δὲ στεφάναν κέκαρσαι 910
πύργων, κατὰ δ' αἰθάλου
κηλὶδ' οἰκτροτάταν κέχρωσαι
τάλαιν', οὐκέτι σ' ἐμβατεύσω.
μεσονύκτιος ὠλλύμαν,
ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὅσσοις 915
σκίδναται, μολπᾶν δ' ἀπο καὶ χαροποιὸν
θυσίαν καταπαύσας

πόσις ἐν θαλάμοις ἔκειτο,
 ξυστὸν δ' ἐπὶ πασσάλῳ, 920
 ναύταν οὐκέθ' ὀρώων ὄμιλον
 Τροίαν Ἰλιάδ' ἐμβεβῶτα.
 ἐγὼ δὲ πλόκαμον ἀναδέτοις
 μίτραισιν ἐρρυθμιζόμεν
 χρυσέων ἐνόπτρων 925
 λεύσσουσ' ἀτέρμονας εἰς αὐγὰς,
 ἐπιδέμνιος ὥς πέσοιμ' ἐς εὐνάν.
 ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
 κέλευμα δ' ἦν κατ' ἄστυ Τροίας τόδ' ὦ
 παῖδες Ἑλλάνων, πότε δὴ πότε τὰν 930
 Ἰλιάδα σκοπιὰν
 πέρσαντες ἤξετ' οἴκους ;
 λέχη δὲ φίλια μονόπεπλος
 λιπούσα, Δωρὶς ὥς κόρα,
 σεμνὰν προσίζουσ' 935
 οὐκ ἦνυσ' Ἄρτεμιν ἅ τλάμων·
 ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν
 τὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
 ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γᾶς 940
 ὥρισεν Ἰλιάδος·
 τάλαιν', ἀπείπον ἄλγει·
 τὰν τοῖν Διοσκόροιν Ἑλέναν κάσιν
 Ἰδαῖόν τε βούταν
 αἰνόπαριν κατάρᾳ 945
 διδοῦσ', ἐπεὶ με γᾶς
 ἐκ πατρίας ἀπώλεσεν
 ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος
 ἀλλ' ἀλάστορός τις οἰζύς·

ἂν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν, 950
μήτε πατρῶον ἵκοιτ' ἐς οἶκον.

ΠΟΛΥΜΗΣΤΩΡ.

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
'Εκάβη, δακρύω σ' εἰσορῶν πόλιν τε σήν,
τήν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν. 955
φεῦ·

οὐκ ἔστιν οὐδὲν πιστόν, οὔτ' εὐδοξία
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω
ταραγμὸν ἐντιθέντες, ὥς ἀγνωσία
σέβωμεν αὐτούς. ἀλλὰ ταῦτα μὲν τί δεῖ 960
θρηνεῖν προκόπτουτ' οὐδὲν ἐς πρόσθεν κακῶν ;
σὺ δ', εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχές· τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις
ἀπών, ὅτ' ἦλθες δεῦρ'. ἐπεὶ δ' ἀφικόμην,
ἤδη πόδ' ἔξω δωμάτων αἶρουτί μοι 965
ἐς ταῦτόν ἥδε συμπίτνει δμῶις σέθεν,
λέγουσα μύθους, ὧν κλύων ἐφespόμην.

ΕΚ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμήστορ, ἐν τοιοῖσδε κειμένα κακοῖς.
ὅτῳ γὰρ ὥφθην εὐτυχοῦσ', αἰδώς μ' ἔχει 970
ἐν τῷδε πότμῳ τυγχάνουσ' ἴν' εἰμὶ νῦν,
κοῦκ ἂν δυναίμην προσβλέπειν ὀρθαῖς κόραις.
ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
Πολυμήστορ· ἄλλως δ' αἵτιόν τι καὶ νόμος,
γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον. 975

ΠΑΜ. καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ ;
τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα ;

- ΕΚ. ἴδιον ἔμαυτῆς δὴ τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σοὺς· ὁπάονας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων. 980
- ΠΛΜ. χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία. —
φίλη μὲν εἶ σύ, προσφιλὲς δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴν
τί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ. 985
- ΕΚ. πρῶτον μὲν εἰπὲ παῖδ' ὃν ἐξ ἐμῆς χερὸς
Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ ζῇ· τὰ δ' ἄλλα δεύτερόν σ' ἐρήσομαι.
- ΠΛΜ. μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.
- ΕΚ. ὦ φίλταθ', ὥς εὖ καξίως σέθεν λέγεις. 990
- ΠΛΜ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ ;
- ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηταί τί που.
- ΠΛΜ. καὶ δευρό γ' ὥς σὲ κρύφιος ἐζήτει μολεῖν.
- ΕΚ. χρυσὸς δὲ σῶς ὃν ἦλθεν ἐκ Τροίας ἔχων ;
- ΠΛΜ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος. 995
- ΕΚ. σῶσόν νυν αὐτὸν μηδ' ἔρα τῶν πλησίον.
- ΠΛΜ. ἦκιστ'· ὀναίμην τοῦ παρόντος, ὦ γύναι.
- ΕΚ. οἶσθ' οὖν ἂ λέξαι σοί τε καὶ παισὶν θέλω ;
- ΠΛΜ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
- ΕΚ. ἔστ', ὦ φιληθεὶς ὥς σὺ νῦν ἐμοὶ φιλεῖ,— 1000
- ΠΛΜ. τί χρῆμ' ὃ καμὲ καὶ τέκν' εἰδέναι χρεῶν ;
- ΕΚ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες.
- ΠΛΜ. ταῦτ' ἔσθ' ἂ βούλει παιδὶ σημῆναι σέθεν ;
- ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὐσεβῆς ἀνὴρ.
- ΠΛΜ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005
- ΕΚ. ἄμεινον, ἣν σὺ κατθάνης, τούσδ' εἰδέναι.
- ΠΛΜ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
- ΕΚ. οἶσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;

- ΠΛΜ. ἐνταῦθ' ὁ χρυσός ἐστι ; σημεῖον δὲ τί ;
 ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010
 ΠΛΜ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ;
 ΕΚ. σῶσαί σε χρήμαθ' οἷς συνεξῆλθον θέλω.
 ΠΛΜ. ποῦ δῆτα ; πέπλων ἐντὸς ἢ κρύψας' ἔχεις ;
 ΕΚ. σκύλων ἐν ὄχλῳ ταῖσδε σῶζεται στέγαις.
 ΠΛΜ. ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί. 1015
 ΕΚ. ἰδίᾳ γυναικῶν αἰχμαλωτίδων στέγαι.
 ΠΛΜ. τᾶνδον δὲ πιστὰ κάρσένων ἐρημία ;
 ΕΚ. οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι.
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα· 1020
 ὥς πάντα πράξας ὧν σε δεῖ στείχης πάλιν
 ξὺν παισὶν οὐπὲρ τὸν ἐμὸν ᾤκισας γόνον.
 ΧΟ. οὐπὼ δέδωκας, ἀλλ' ἴσως δώσεις δίκην·
 ἀλίμενόν τις ὥς εἰς ἄντλον πεσὼν 1025
 λέχριος ἐκπεσεῖ φίλας καρδίας
 ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
 Δίκῃ καὶ θεοῖσιν οὐ συμπίτνει, 1030
 ὀλέθριον ὀλέθριον κακόν.
 ψεύσει σ' ὁδοῦ τῆσδ' ἐλπίς ἢ σ' ἐπήγαγεν
 θανάσιμον πρὸς Αἶδαν, ᾧ τάλας·
 ἀπολέμῳ δὲ χειρὶ λείψεις βίον.
 ΠΛΜ. ὦμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας. 1035
 ΧΟ. ἡκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλαι ;
 ΠΛΜ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.
 ΧΟ. φίλαι, πέπρακται καὶν' ἔσω δόμων κακά.
 ΠΛΜ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῶ ποδὶ·
 βάλλων γὰρ οἴκων τῶνδ' ἀναρρήξω μυχοῦς. 1040
 ΧΟ. ἰδού, βαρείας χειρὸς ὀρμᾶται βέλος.
 βούλεσθ' ἐπεσπέσωμεν ; ὥς ἀκμὴ καλεῖ

Ἑκάβη παρῆναι Τρῳάσιν τε συμμάχους.

ΕΚ. ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας·
οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις, 1045
οὐ παῖδας ὄψει ζῶντας οὓς ἔκτειν' ἐγώ.

ΧΟ. ἦ γὰρ καθεῖλες Θρηῆκα καὶ κρατεῖς ξένου,
δέσποινα, καὶ δέδρακας οἰάπερ λέγεις ;

ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος
τυφλὸν τυφλῷ στείχοντα παραφόρῳ ποδί, 1050
παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγὼ
σὺν ταῖς ἀρίσταις Τρῳάσιν· δίκην δέ μοι
δέδωκε· χωρεῖ δ', ὡς ὀρᾷς, ὅδ' ἐκ δόμων.
ἀλλ' ἐκποδὼν ἄπειμι κἀποστήσομαι
θυμῷ ῥέοντι Θρηκὶ δυσμαχωτάτῳ. 1055

ΠΛΜ. ὦμοι ἐγώ, πᾶ βῶ,
πᾶ στῶ, πᾶ κέλσω ;
τετράποδος βάσιν θηρὸς ὀρεστέρου
τιθέμενος ἐπὶ χεῖρα κατ' ἵχνος ; ποίαν
ἦ ταύταν ἦ τάνδ' 1060

ἐξαλλάξω, τὰς
ἀνδροφόνους μάρψαι
χρήζων Ἰλιάδας, αἶ με διώλεσαν ;
τάλαιναι κόραι τάλαιναι Φρυγῶν,
ὦ κατάρατοι, 1065

ποῖ καί με φυγᾷ πτώσσουσι μυχῶν ;
εἴθε μοι ὀμμάτων αἱματόεν βλέφαρον
ἀκέσσαιο τυφλὸν ἀκέσσαι', Ἄλιε,
φέγγος ἀπαλλάξας.
ᾶ ᾶ,

σίγα· κρυπτὰν βάσιν αἰσθάνομαι 1070
τάνδε γυναικῶν· πᾶ πόδ' ἐπάξας
σαρκῶν ὀστέων τ' ἐμπλησθῶ,

- θοίναν ἀγρίων τιθέμενος θηρῶν,
 ἀρνύμενος λώβαν
 λύμας ἀντίποιν' ἐμᾶς ; ὦ τᾶλας. 1075
 ποῖ πᾶ φέρομαι τέκν' ἔρημα λιπῶν
 Βάκχαις Ἄιδου διαμοιρᾶσαι,
 σφακτὰν κυσί τε φονίαν δαῖτ' ἀνήμερον
 οὐρείαν τ' ἐκβολάν ;
 πᾶ βῶ, πᾶ στῶ, πᾶ κάμψω, 1080
 ναῦς ὅπως ποντίοις πείσμασι, λινόκροκον
 φᾶρος στέλλων, ἐπὶ τάνδε συθεῖς
 τέκνων ἐμῶν φύλαξ
 ὀλέθριον κοίταν ;
 ΧΟ. ὦ τλήμον, ὥς σοι δύσφορ' εἴργασται κακά· 1085
 δράσαντι δ' αἰσχρὰ δεινὰ τὰπιτίμια. 1086
 ΠΛΜ. αἰαῖ, ἰὼ Θρήκης 1088
 λογχοφόρον ἔνοπλον εὖιππον Ἄ-
 ρει κάτοχον γένος. 1090
 ἰὼ Ἀχαιοί, ἰὼ Ἀτρεΐδαι.
 βοὰν βοὰν ἀϋτῶ, βοάν·
 ὦ ἴτε, μόλετε πρὸς θεῶν.
 κλύει τις ἢ οὐδείς ἀρκέσει ; τί μέλλετε ;
 γυναιῖκες ὤλεσάν με, 1095
 γυναιῖκες αἰχμαλωτίδες·
 δεινὰ δεινὰ πεπόνθαμεν.
 ὦμοι ἐμᾶς λώβας.
 ποῖ τράπωμαι, ποῖ πορευθῶ ;
 ἀμπτάμενος οὐράνιον 1100
 ὑψιπετὲς ἐς μέλαθρον, Ὀρίων
 ἢ Σείριος ἐνθα πυρὸς φλογέας ἀφίη-
 σιν ὅσσω ἀυγάς, ἢ τὸν ἐς Αἶδα 1105
 μελανόχρωτα πορθμὸν ἄξω τᾶλας ;

- ΧΟ. συγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ
πάθῃ, ταλαίνης ἑξαπαλλάξαι ζόης.
- ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν 1110
Ἦχῶ διδοῦσα θόρυβον· εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἦσμεν Ἑλλήνων δορί,
φόβον παρέσχευ οὐ μέσως ὅδε κτύπος.
- ΠΑΜ. ὦ φίλτατ'· ἦσθόμην γάρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας· εἰσορᾶς ἂ πάσχομεν ; 1115
- ΑΓ. ἔα·
Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσεν ;
τίς ὄμμ' ἔθηκε τυφλὸν αἰμάξας κόρας,
παῖδάς τε τούσδ' ἔκτεινεν ; ἦ μέγαν χόλου
σοὶ καὶ τέκνοισιν εἶχεν ὅστις ἦν ἄρα.
- ΠΑΜ. Ἐκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν 1120
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.
- ΑΓ. τί φῆς ; σὺ τοῦργον εἴργασαι τόδ', ὥς λέγει ;
σὺ τόλμαν, Ἐκάβη, τήνδ' ἔτλης ἀμήχανον ;
- ΠΑΜ. ὦμοι, τί λέξεις ; ἦ γὰρ ἐγγύς ἐστί που ;
σήμνηνον, εἰπέ ποῦ 'σθ', ἵν' ἀρπάσας χεροῖν 1125
διασπάσωμαι καὶ καθαιμάξω χροά.
- ΑΓ. οὗτος, τί πάσχεις ; ΠΑΜ. πρὸς θεῶν σε λίσσομαι,
μέθες μ' ἐφείναι τῇδε μαργῶσαν χέρα.
- ΑΓ. ἴσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ', ὥς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει 1130
κρίνω δικαίως ἀνθ' ὅτου πάσχεις τάδε.
- ΠΑΜ. λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος,
Πολύδωρος, Ἐκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν, 1135
ὑποπτος ὢν δὴ Τρωικῆς ἀλώσεως.
τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν,

ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθία.
 ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
 Τροίαν ἀθροίσῃ καὶ ξυνοικίῃ πάλιν,
 γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα 1140
 Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον,
 κᾶπειτα Θρήκης πεδία τρίβοιεν τάδε
 λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
 Τρώων, ἐν ᾧ περ νῦν, ἄναξ, ἐκάμνομεν.
 Ἐκάβῃ δὲ παιδὸς γνοῦσα θανάσιμον μόρον 1145
 λόγῳ με τοιῷδ' ἤγαγ', ὥς κεκρυμμένας
 θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
 χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
 δόμους, ἵν' ἄλλος μὴ τις εἰδείῃ τάδε.
 ἴζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ· 1150
 πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
 αἱ δ' ἔνθεν, ὥς δὴ παρὰ φίλῳ, Τρώων κόραι
 θάκους ἔχουσαι, κερκίδ' Ἠδωνῆς χερὸς
 ἦνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους·
 ἄλλαι δὲ κάμακε Θρηκίῳ θεώμεναι 1155
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
 ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι
 τέκν' ἐν χεροῖν ἐπαλλον, ὥς πρόσω πατρὸς
 γένοιντο, διαδοχαῖς ἀμείβουσαι χεροῖν.
 κατ' ἐκ γαληνῶν, πῶς δοκεῖς ; προσφθεγμάτων 1160
 εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν, 1165
 κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
 πλήθει γυναικῶν οὐδὲν ἦνυον τάλας.

τὸ λοίσθιον δέ, πῆμα πῆματος πλέον,
 ἐξειργάσαντο δεῖν· ἐμῶν γὰρ ὀμμάτων,
 πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας 1170
 κεντοῦσιν αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
 θῆρ ὥς διώκω τὰς μαιφόνους κύνας,
 ἅπαντ' ἐρευνῶν τοίχον ὥς κυνηγέτης
 βάλλων ἀράσσω. τοιάδε σπεύδων χάριν 1175
 πέπουθα τὴν σὴν πολέμιόν τε σὸν κτανών,
 Ἀγάμεμνον. ὥς δὲ μὴ μακροὺς τείνω λόγους,
 εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς
 ἢ νῦν λέγων ἔστιν τις ἢ μέλλει λέγειν,
 ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω· 1180
 γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
 τοιόνδ'· ὁ δ' αἰεὶ ξυντυχὼν ἐπίσταται.

ΧΟ. μηδὲν θρασύνου μηδὲ τοῖς σαυτοῦ κακοῖς
 τὸ θῆλυ συνθεῖς ὧδε πᾶν μέμψῃ γένος.
 πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἰς' ἐπὶ φθοιοι, 1185
 αἱ δ' εἰς ἀριθμὸν οὐ κακῶν πεφύκαμεν.

ΕΚ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτε
 τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.
 ἀλλ', εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
 εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαθρούς, 1190
 καὶ μὴ δύνασθαι τᾶδ' εὖ λέγειν ποτέ.
 σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἠκριβωκότες,
 ἀλλ' οὐ δύνανται διὰ τέλους εἶναι σοφοί,
 κακῶς δ' ἀπώλονται· οὔτις ἐξήλυξέ πω.
 καί μοι τὸ μὲν σὸν ὧδε φροιμίους ἔχει 1195
 πρὸς τόνδε δ' εἰμι καὶ λόγοις ἀμείψομαι,
 ὅς φησ' Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν
 Ἀγαμέμνονός θ' ἑκατι παῖδ' ἐμὸν κτανεῖν.

ἀλλ', ὦ κάκιστε, πρῶτον οὔποτ' ἂν φίλον
 τὸ βάρβαρον γένοιτ' ἂν Ἑλλησιν γένος 1200
 οὐδ' ἂν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν
 πρόθυμος ἦσθα; πότερα κηδεύσων τινὰ
 ἢ συγγενῆς ὦν, ἢ τιν' αἰτίαν ἔχων;
 ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
 πλεύσαντες αὐθις; τίνα δοκεῖς πείσειν τάδε; 1205
 ὁ χρυσός, εἰ βούλοιο τὰληθῇ λέγειν,
 ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
 ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἡντύχει
 Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
 ἔζη τε Πρίαμος Ἑκτορός τ' ἦνθει δόρυ, 1210
 τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν
 θέσθαι, τρέφων τὸν παῖδα καὶ δόμοις ἔχων
 ἔκτεινας ἢ ζῶντ' ἠλθες Ἀργείοις ἄγων;
 ἀλλ' ἡνίχ' ἡμεῖς οὐκέτ' ἐσμὲν ἐν φάει,
 καπνῷ δ' ἐσήμην' ἄστυ πολεμίων ὕπο, 1215
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.
 πρὸς τοῖσδε νῦν ἄκουσον, ὡς φανῆς κακός.
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν ὃν φῆς οὐ σὸν ἀλλὰ τοῦδ' ἔχειν
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον 1220
 πολὺν πατρώας γῆς ἀπεξενωμένοις.
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾷς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὥς σε παῖδα χρῆν τρέφειν
 σώσας τε τὸν ἐμὸν, εἶχες ἂν καλὸν κλέος· 1225
 ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπάνιζες χρημάτων, ὁ δ' ἡντύχει,
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας.

νῦν δ' οὐτ' ἐκείνον ἄνδρ' ἔχεις σαυτῷ φίλον, 1230
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τε σοί,
 αὐτός τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
 οὐτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
 οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον. 1235
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σὲ φήσομεν
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.

ΧΟ. φεῦ φεῦ· βροτοῖσιν ὥς τὰ χρηστὰ πράγματα
 χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγων.

ΑΓ. ἀχθεινὰ μὲν μοι τὰλλότρια κρίνειν κακά, 1240
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
 ἐμοὶ δ', ἴν' εἰδῆς, οὐτ' ἐμὴν δοκεῖς χάριν
 οὐτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτείνειν ξένον,
 ἀλλ' ὥς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς. 1245
 λέγεις δὲ σαυτῷ πρόσφορ' ἐν κακοῖσιν ὦν.
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·
 ἡμῖν δέ γ' αἰσχρὸν τοῖσιν Ἑλλησιν τόδε.
 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον ;
 οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ 1250
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.

ΠΛΜ. οἶμοι, γυναικός, ὥς ἔοιχ', ἡσσώμενος
 δούλης ὑφέξω τοῖς κακίοσιν δίκην.

ΕΚ. οὐκουν δικαίως, εἴπερ εἰργάσω κακά ;

ΠΛΜ. οἶμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας. 1255

ΕΚ. ἀλγείς· τί δ' ; ἦ 'μὲ παιδὸς οὐκ ἀλγεῖν δοκεῖς ;

ΠΛΜ. χαίρεις ὑβρίζουσ' εἰς ἔμ', ὦ πανοῦργε σύ ;

ΕΚ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην ;

ΠΛΜ. ἀλλ' οὐ τάχ', ἡνίκ' ἂν σε ποντία νοτίς—

- ΕΚ. μῶν ναυστολήσῃ γῆς ὄρους Ἑλληνίδος ; 1260
- ΠΛΜ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.
- ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσαν ἀλμύτων ;
- ΠΛΜ. αὐτὴ πρὸς ἰστὸν ναὸς ἀμβήσει ποδί.
- ΕΚ. ὑποπτέροις νώτοισιν ἢ ποίῳ τρόπῳ ;
- ΠΛΜ. κύων γενήσῃ πύρσ' ἔχουσα δέργματα. 1265
- ΕΚ. πῶς δ' οἴσθα μορφῆς τῆς ἐμῆς μετάστασιν ;
- ΠΛΜ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.
- ΕΚ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὦν ἔχεις κακῶν ;
- ΠΛΜ. οὐ γάρ ποτ' ἂν σύ μ' εἶλες ὧδε σὺν δόλῳ.
- ΕΚ. θανοῦσα δ' ἢ ζῶσ' ἐνθάδ' ἐκπλήσω βίον ; 1270
- ΠΛΜ. θανοῦσα· τύμβῳ δ' ὄνομα σῶ κεκλήσεται—
- ΕΚ. μορφῆς ἐπ' ὀδόν, ἢ τί, τῆς ἐμῆς ἐρεῖς ;
- ΠΛΜ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.
- ΕΚ. οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκη.
- ΠΛΜ. καὶ σὴν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν. 1275
- ΕΚ. ἀπέπτυσ'· αὐτῷ ταῦτα σοὶ δίδωμ' ἔχειν.
- ΠΛΜ. κτενεῖ νιν ἢ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.
- ΕΚ. μήπω μανείῃ Τυνδαρὶς τοσόνδε παῖς.
- ΠΛΜ. καὐτόν γε τοῦτον, πέλεκυν ἐξάρας' ἄνω.
- ΑΓ. οὗτος σύ, μαίνει καὶ κακῶν ἐρᾶς τυχεῖν ; 1280
- ΠΛΜ. κτεῖν', ὥς ἐν Ἀργεὶ φόνια λουτρά σ' ἀμμένει.
- ΑΓ. οὐχ ἔλξετ' αὐτόν, δμῶες, ἐκποδῶν βία ;
- ΠΛΜ. ἀλγείς ἀκούων ; ΑΓ. οὐκ ἐφέξετε στόμα ;
- ΠΛΜ. ἐγκλήετ'· εἴρηται γάρ. ΑΓ. οὐχ ὅσον τάχος
νήσων ἐρήμων αὐτὸν ἐκβαλεῖτέ που, 1285
ἐπείπερ οὕτω καὶ λίαν θρασυστομεῖ ;
Ἑκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς
στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεῶν
σκηναῖς πελάζειν, Τρωάδες· καὶ γὰρ πνοὰς

πρὸς οἶκον ἤδη τάσδε πομπίμους ὀρώ. 1290
 εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις
 ἔχοντ' ἴδοιμεν τῶνδ' ἀφειμένοι πόνων.

ΧΟ. ἴτε πρὸς λιμένας σκηνάς τε, φίλαι,
 τῶν δεσποσύνων πειρασόμεναι 1295
 μόχθων· στερρὰ γὰρ ἀνάγκη.

NOTES.

An obelus (†) indicates that the text is doubtful.
v.l. (*varia lectio*)=a variant reading.
κ.τ.λ.=καὶ τὰ λοιπά=*et cetera*.

SCENE.—*On the shore of the Thracian Chersonesus (i.e. the peninsula of the Dardanelles), with a background formed by the tents of Agamemnon and the captive Trojan women.*

THE PROLOGUE. Vv. 1-97.

1-58. *The ghost of Polydorus, Priam's youngest son, narrates the circumstances under which he was sent away from Troy to King Polymestor in Thrace; and how he was murdered there by his host and flung into the sea. He explains the detention of the Grecian host, which will necessitate the sacrifice of his sister Polyxena to the shade of Achilles; and foretells the discovery of his own corpse. Then, seeing the approach of Hecuba, he retires.*

1. ἦκω ... λιπών: lit. "I am come, having left"; but the English idiom is, "I am come from"; cp. *v.* 99. So ἦκει ξίφος ἔχων (or φέρων) would be, "he has come with a sword."

2. ὕν': "where," adverbial use. Distinguish this from the usage in *v.* 11. "Αἰδης: the god of the world below; the word also assumed the meaning of "death" generally, and in late writers came to mean the *place* of the dead. χωρίς: join with θεῶν.

3. παῖς: used predicatively with γεγώς, the short form for γεγονώς. τῆς Κισσέως: "the (daughter) of Cisseus." With τῆς understand παιδός, in apposition to Ἐκάβης. So also the noun χώρα is often represented by the article alone, e.g. εἰς τὴν τοῦ Φιλίππου="into Philip's country."

5. κίνδυνος ... Ἑλληνικῶ: the infinitive πεσεῖν may be called "prolative" (or "epexegetic," i.e. explanatory) of κίνδυνος. Or, more simply, the infinitive phrase is in apposition to κίνδυνος.

6. ὑπεξέπεμψε: in composition ὑπό often means "stealthily." χθονός: genitive of separation.

7. ξένου: in its primitive sense, of a person in a foreign country with whom one had a treaty of hospitality and friendly relationships for one's self and one's heirs.

8. † τήνδ' : the generally accepted emendation for the MSS. τήν.

11. ἔν' : here used as a final conjunction ; cp. l. 2.

12. εἴη : as the principal verb ἐκπέμπει is historic present, *i.e.* equivalent to a past tense, the optative εἴη is a correct sequence.

13. ἦ : this, the earlier form, seems generally correct in Euripides, though the later ἦν occurs. ὅ : an adverbial accusative ; lit. "in regard to which thing," *i.e.* "wherefore." In the same way sometimes τοῦτο = "therefore." καί : "also," to be connected with the preceding ὅ ; it gives a second reason for his being sent to Thrace, *viz.*, his extreme youth.

14. ὄπλα : like Latin *arma*, the word often implies defensive armour as opposed to ἔγχος, a weapon of offence.

15. οἶός τ' ἦ : lit. "I was such as to," *i.e.* "I was able." In this phrase τε is not the conjunction, but simply an enclitic suffix, οἶός τε being practically one word, as *quisque* in Latin.

18. οὐμός : crasis of ὁ ἐμός. ἡνύτuxει : this form is to be preferred to εὐτύχει, though verbs beginning with *ευ* are seldom augmented.

23. αὐτός : this agrees with πατήρ, to be understood from the adjective πατρώα in the preceding line ; cp. v. 416, *note*.

24. ἐκ : in the poets agency is denoted by ἐκ and πρὸς, besides the normal ὑπό, with the genitive. Ἀχιλλέως : to be scanned as a trisyllable, by running -εω- together (*synizesis*).

27. ἔχη : strictly regular sequence, after μεθῆκε, would require an optative ; but the subjunctive is everywhere very common in final (and other) clauses after historic tenses ; indeed, in late Greek the optative disappeared altogether from subordinate clauses, as in modern French the imperfect subjunctive threatens to do. The constant desire of the Greeks for *vividness*—to picture past events as still present, or to report a person's exact words or thoughts—led them to the use of many primary forms for past time ; and they felt no incongruity in passing rapidly from one to the other. Cp. the parallel verbs ἀπόλλυται, κατεσκάφη, and πίτνει, in vv. 21-23 ; also the one universal rule of Greek *oratio obliqua*, *viz.*, the *tense* of the *oratio recta* form must be preserved.

28. ἐπ' ἀκταῖς : with this supply ἄλλοτε from the following clause.

34. πάρα : for πάρεστι ; the accent distinguishes it from the preposition παρά (unless the latter follows its case).

35. ναῦς ἔχοντες : "staying their ships."

38. Ἀχιλλεύς : according to the usual story Achilles was buried at Sigeum near Troy. The Greek argument to the play assumes that he had a cenotaph on the Chersonesus.

39. εὐθύνοντας : this agrees—κατὰ σύνεσιν, *i.e.* in sense though not in strict grammar—with στράτευμα.

41. τύμβω : "for his tomb." λαβεῖν : prolate either of αἰτεῖ ἀδελφήν or of φίλον ... γέρας.

43. ἡ πεπρωμένη δ' ἄγει : with the participle understand μοῖρα, "the apportioned lot," *i.e.* fate. The phrase = ἀνάγκη ἐστί, and so is followed by the acc. and infin. phrase θανεῖν ἀδελφήν ; cp. σφάζαι, v. 188, and *note*.

53. *περᾶ ... πόδα*: so we find also *βαλνείν πόδα*, the accusative being probably a cognate one, but quite redundant. *ἦδε*: often thus used to prepare for the entrance of a new character.

55. *ἐκ ... δόμων*: a condensed expression for "after living in," etc.; cp. Caesar's *ex pugna* "after the battle," and *hiberna* "life in winter-quarters." *τυραννικῶν*: the word *τύραννος* in the tragedians is mostly used in its primitive sense of a sovereign ruler or prince generally, without the later technical (and often invidious) meaning.

57. *ὅσονπερ*: supply *ἐπρασσε*s from the preceding.

59-97. *Hecuba enters supported by her former handmaidens, her present fellow-slaves. She tells of haunting dreams and phantoms that seem to threaten her one surviving hope—Polydorus and her daughter Polyxena.*

62. *μου*: this genitive and *χειρός* are both governed by *προσλαζύμεναι*, lit. "taking hold of me, my hand." So Soph. *Phil.*, 1301, *μέθες με... χεῖρα*="let go my hand." This construction of "the whole and the part" (*σχήμα καθ' ὅλον καὶ κατὰ μέρος*) is common in Homer, and may be classed with cases of partitive apposition, such as *mons summus* "the mountain, the highest part of it," i.e. "the top of the mountain."

63. *γεραιᾶς*: an anapaest, the diphthong *αι* being shortened before a vowel. For the anapaestic metre see INTRODUCTION, § 7.

66. *διερειδομένα*: for *διερειδομένη*. See INTRODUCTION, § 8, for dialect.

68. *ὦ στεροπὰ Διός*: "O brightness of day" (not "lightning of Zeus"). The primitive root appearing in *Zeús*, *deus*, *dies*, etc., meant the bright sky. Hence *Iuppiter*=day-father, and *sub Iove*=in the open air.

69. *αἵρομαι*: metaphorically used for "to be excited."

72. *ἀποπέμπομαι*: "I am seeking to avert." So in the next line *τοῦ σωζομένου* is practically "whom I am seeking to save." Compare the ordinary meanings of the presents, *δίδωμι* "I offer," and *πείθω* "I try to persuade"; also *ἐθνήσκον*, "I sought death," v. 231.

74, 75. Hexameters, as are also 90 and 91.

76. The text is here evidently corrupt, and both *εἶδον γάρ* and *ὄψιν ἔμαθον* had better be rejected.

79. *χθόνιοι θεοί*: "gods of this land"; probably not to be taken in the usual meaning of "the infernal deities." The word *θεοί* scans as a monosyllable by *synizesis*.

80. † *ἄγκυρ' ἀμῶν*: *ἀμός* (*ā*) stands for either *ἡμέτερος* or *ἐμός*. With the common reading, *ἄγκυρά τ' ἐμῶν*, the meaning would be "last of my house, and its anchor." Another v.l. is *ἄγκυρ' ἐτ' ἐμῶν*, "still (surviving as) the anchor of," etc.

87. *Ἑλένου ψυχάν*: the expression seems to imply that she thought the prophet son of Priam, Helenus, to be dead, though his sister, the priestess Cassandra, was alive among the captives.

88. *ἴσδω* : the interrogative form of the jussive subjunctive, usually called deliberative (or dubitative) subj. ; cp. the common Latin *quid faciam*, "what am I to do?"

90. *χαλᾶ* : Doric form for *χηλῆ*, "claw," though it is otherwise explained as "fangs."

91. † *ἀνοίκτως* : *v.l.* *ἀνάγκη* = "perforce."

97. *πέμψατε* : "avert"; equivalent to *ἀποπέμψατε* ; cp. *v.* 72.

THE PARODOS. Vv. 98-153.

98-153. *The Chorus of captive Trojan women break the news to Hecuba of the approaching sacrifice of her daughter Polyxena, demanded by the shade of Achilles. Agamemnon had opposed the idea, and the Greeks were equally divided on the question, but the wily Odysseus won them over. Hecuba must implore the gods or lose her child.*

99. *προλιποῦσ'* : see note on *v.* 1.

102. *λόγχης αἰχμῇ δοριθήρατος* : such pleonastic phrases are often affected by the tragedians ; cp. Eur. *Phoen.*, 328, *ἄπεπλος φαρέων*, lit. "without a garment of robes."

104. *παθέων* : uncontracted form. See INTRODUCTION, § 8.

108. *δόξαι* : "that it seemed good," *i.e.* "was resolved." The form is impersonal.

110. *οἶσθ' ὅτε ... ἐφάνη* : "you remember when he appeared," etc., *i.e.* you remember what happened when, etc. So *οἶσθ' ἥνίκα*, *v.* 239, below.

112. *προτόνοις* : properly, the "forestays," though dictionaries give "halyards." In very early times the yard may have been permanently fastened to the top part of the mast, and the two hoisted together, in which case the expression, "supporting the sails with the stays," would seem less irregular.

116. *συνέπαισε* : intransitive.

117. *ἐχώρει δίχ'* : lit. "proceeded in two different directions."

119. *δοκοῦν* : "it seeming good," the neuter of the participle, used absolutely, as is common with impersonal verbs ; cp. *ἔξόν*, "it being possible." Such forms are often called the "accusative absolute," and sometimes "nominative absolute"; but the truth is that here, as in many neuter forms, the words are indeclinables, from which the case notion has practically disappeared. We find *δόξαν ταῦτα*, as well as *δόξαντα ταῦτα*, for "this having been resolved on."

120. *σπεύδων ἀγαθόν* : the verb is more often intransitive, but cp. *v.* 1175 and note.

121. *τῆς μαντιπόλου Βάκχης* : the prophetess Cassandra, whom no one believed, was regarded by the Trojans as mad. *Βάκχη* means properly a frantic votary of Bacchus, but is here used in a more general sense. Cassandra was the slave-wife of Agamemnon.

123. *τῶ Θησείδα* : Acamas and Demophon. They are not mentioned in Homer, but belong to the Cyclic legends.

124. **δισσῶν** : generally taken to mean "divergent"; they agreed on a human sacrifice, but differed as to whether it should be Polyxena or another. But the words may also mean that they both spoke, but to the same purport. Mere verbal antitheses, such as this, are very common in the tragedians ; cp. v. 896.

127. **χλωρῶ** : "fresh," or "living." The root notion of the word is "bright-coloured"; cp. **μελανανγεῖ** in v. 153.

128. **οὐκ ἐφάτην** : *negaverunt* ; **οὐ φημι** is practically one word. So **οὐκ ἐθέλω** = *nolo*, and **οὐκ ἐάω** = *veto*. **τῆς Ἀχιλλείας ... λόγχης** : the "spear of Achilles" must mean either "the services of Achilles in war," or "the spearman Achilles," just as **Κάστορος βία** means "the mighty Castor."

130. **λόγων κατατεινομένων** : "words of fierce contention." The prefix **κατα** suggests opposition one to another.

133. **Λαερτιάδης** : *i.e.*, Odysseus, son of Laertes.

134. **μὴ ... ἀπωθεῖν** : in Greek (unlike Latin) an infinitive can come after verbs of *asking*, *commanding*, and *advising* ; but the jussive notion requires **μὴ** as the negative.

136. **μηδέ τιν' εἰπεῖν** : depending on some verb of *asking* or *commanding* to be supplied from **πείθει** above, which thus involves a slight *zeugma*. **περσεφόνη** : the wife of Hades and Queen of the Shades.

139. **τοῖς οἰχομένοις** : "the departed" from this life, *i.e.* dead.

141. **ὅσον οὐκ ἤδη** : lit. "only not at once," *i.e.* very soon. So **ὅσον οὐπω πάρεισι** (*Thucyd.*, VI., 24) means "they are all but here."

142. **πῶλον** : *i.e.* Polyxena. She is called **μόσχος** below, vv. 206 and 526, just as in Latin *iuvenca* is often applied to a girl.

144. **ναούς** : governed by **πρός**, to be supplied from the following **πρὸς βωμούς**.

145. **ικέτις γονάτων** : "a suppliant at the knees." The genitive is objective, **ικέτις** containing the verbal idea of supplicating, or rather, clasping in supplication.

150. † **τύμβου** : genitive with **προπετῇ**, "falling before the tomb"; though some translate "on the point of death," taking the expression as metaphorical. *V.l.* **τύμβω**, "at the tomb," a local dative which in prose would require a preposition.

FIRST EPEISODION. Vv. 154-443.

154-215. *Hecuba wildly laments, knowing not to whom to turn for help; then calls forth Polyxena. The latter enters in alarm, but on learning the news of her own death-doom, she sorrows only for her mother, who will be left alone after seeing her last child torn away and slain. For herself death is welcome.*

155. **ἄχῳ** : Doric form for **ἡχώ**, here accusative. It is used of any ringing sound, not necessarily of an echo.

159. **ἀμύνει μοι** : the active form means "to ward off" (danger, etc.) for (*i.e.* from) anybody, and so, as the direct object is often omitted,

“to protect.” The middle ἀμύνομαι, commonly with an acc., means “to requite” or “punish.”

161. φρουῶδος: for the meaning, cp. οἰχομένοις in v. 139. The copula is constantly omitted with this adj., as with ἐτοῖμος; cp. v. 335. πρέσβυς: old Priam, her husband. For meaning of πρέσβεις, see note on v. 323.

162. κείναν: for ἐκείνην. Supply ὁδόν, and cp. note on v. 3.

163. στείχω: deliberative subjunctive. † ἦσω: if the reading is correct, the verb is here intransitive, a usage which can be supported by only one very doubtful passage. V.l. ἦσω πόδα; τίς θεῶν, κ.τ.λ.

169. ἄγησαί μοι: ἡγέομαι, meaning simply “to lead the way,” takes a dative, but in the sense of “commanding,” a genitive, as do most verbs of governing. The genitive in such cases is that denoting the standard of comparison, because such verbs imply superiority over.

171. αὐλάν: in Homer, the courtyard before the house, surrounded only by stables, etc. Achilles had one about his hut before Troy. After Homer the word means the inner court or quadrangle of the house. The meaning at any period may be general, a “hall” or “abode.”

171-173. The burlesque of these lines by Aristophanes casts some light on the date of the *Hecuba*. See INTRODUCTION, § 12.

179. ἐξέπταξας: “scared me from the house”; transitive, though πτήσσω is generally intrans.

182. σὰς ψυχὰς: causal genitive, i.e. expressing the cause of Hecuba’s exclamation, “I say ‘alas!’ because of your life (being imperilled).”

183. μὴ κρύψης δαρόν: in prohibitions the present imperative (for continued or repeated action) or the aorist subjunctive (for momentary or single action) is used after μὴ. Thus μὴ κρύπτε is practically “hide no longer,” or “cease to hide”; while the text is equivalent to “tell me at once.” (Cp. the tenses in vv. 225-227 below, and note thereon.) The adv. δαρόν combined with a negative frequently indicates “the shortest possible time.”

188. σφάξαι: in the verb σφάζω the ζ represents a corrupted guttural, not the usual dental. So ῥέζω, and a set of verbs all meaning to raise a cry of some sort, e.g. αιάζω, “to cry, ‘alas!’” κοινὰ ... γνώμα: i.e. the decision arrived at by the general assembly of chiefs. The phrase κοινὰ συντείνει γνώμα is equivalent to κέλευουσι. Hence the infin. σφάξαι, as an object, with it; cp. θανεῖν in v. 44 and note.

190. † Πηλείδα γέννα: dative of interest, “for (in honour of) the offspring of Peleus (lit. the offspring, the son of Peleus),” i.e. Achilles. In the common reading, Πηλείδα γέννα (i.e. Pyrrhus), the first word is genitive (for Πηλείδαο, epic form of Πηλείδου). Another common v.l. is Πηλείδα, γέννα, where γέννα is vocative, “O my daughter.”

192. ἀμέγαρτα κακῶν: like κακὰ κακῶν, “evil of evils”; the genitive may be partitive.

195. δόξαι: precisely like δόξαι in v. 108.

196. μοι: probably ethic dative, one feature of which idiom is the curious way in which it is interjected: “about (ah me!) thy life.” But its position here emphasizes Hecuba’s reluctance to utter the fatal word,

198. **δυστάνου μάτερ βιοτᾶς**: a genitive of quality or description; as we say, "a man of evil life."

202. **παῖς ἄδε**: "I, thy child." The demonstrative ὅδε is frequently used for the first personal pronoun.

208. **ἄπο**: the prep. is thus accented because it follows its case. So **μέτα** in the next line. **Ἴδῃ**: the Attic dialect aspirates this and other words without apparent reason; cp. **ἔως** (dawn), Ion. **ῥώς**, and our "yellow-hammer." The dative is like **Πηλείδῃ γέννῃ** in v. 190.

211. **† σοῦ ... δυστάνου**: supply **βίου** from the next sentence. Others read **σέ μὲν, ὦ μάτερ, δύστανε βίου** (**βίου** being a causal genitive).

214. **μετακλαίωμαι**: "weep too late"; **μετά** in composition may mean "after," and so "after all that has happened."

216-331. *Odysseus enters, formally announcing the sacrifice of Polyxena, and counsels submission. Hecuba reminds him that she saved his life when he came to Troy as a spy, and claims in return the life of her innocent child, her sole comfort now. Odysseus answers that Achilles must be respected; to neglect the noble dead is to corrupt a state; and the woes of Hecuba can be matched on the side of the Greeks.*

216. **καὶ μὴν**: a common formula to mark the entrance of a new character.

218. **δοκῶ μὲν**: "I think"; in correspondence to **μὲν** we have not the usual particle **δέ**, but the more emphatic **ἀλλ' ὅμως**.

224. **† ἐπέστη**: this seems a careless repetition of the preceding **ἐπιστάτης**, or a copyist's blunder for **ἐπέσται** ("will be over"), which some read. The genitive **θύματος** must depend on **ἐπιστάτης**. **παῖς Ἀχιλλέως**: i.e. Pyrrhus, otherwise called Neoptolemus.

225. **οἶσθ' οὖν ὃ δρᾶσον**: a not uncommon imperative form; apparently elliptical. The full sentence might be **οἶσθ' οὖν ὃ δεῖ δρᾶσαι; δρᾶσον τοῦτο**.

227. **γίγνωσκε δ' ἀλκὴν**: "recognise ever your strength"; i.e. that your strength is but weakness. The present tense denotes a continuing action or state, in contradistinction to the two preceding aorists that express momentary action.

228. **κἂν**: crasis of **καὶ ἐν**. **ἂ δεῖ φρονεῖν**: the same as **εἶ** or **σώφρονα φρονεῖν**, "to be right-minded." The verb is constantly thus used with neuter adjectives as cognate accusatives, or with adverbs; **μέγα φρονεῖν** = "to be proud," etc.

229. **ἀγὼν μέγας**: her "bitter trial" was (as the following lines show) that she had survived almost alone to bear blow after blow; while Priam and the others were dead, and their troubles over.

231. **κἀγὼ γὰρ οὐκ ἔθνησκον**: "for I did not want to die (seek death) with the others" in Troy. Note the force of the imperfect, and cp. the use of the presents noted in vv. 72 and 73. Another rendering is also possible, "I (constantly) escaped death." For **κἀγώ**, "I as well as the others," cp. **κἀγώ** below, v. 284. **χρῆν**: this unaugmented form of the imperfect is commonly used even in Attic; it is said to be

really a contraction of $\chi\rho\eta\ \eta\nu$ (where $\chi\rho\eta$ is a substantive), the form $\epsilon\chi\rho\eta\nu$ resulting from false analogy.

234. $\xi\sigma\tau\iota$: for $\xi\epsilon\sigma\tau\iota$ = *licet*.

235. $\mu\eta\ \lambda\upsilon\pi\rho\acute{\alpha}\ \dots\ \delta\eta\kappa\tau\acute{\eta}\rho\iota\alpha$: practically cognate accusatives (internal object) with $\epsilon\zeta\iota\sigma\tau\omicron\rho\eta\sigma\alpha\iota$ (a verb of *asking*), which has its external object in $\tau\omicron\upsilon\varsigma\ \epsilon\lambda\epsilon\upsilon\theta\acute{\epsilon}\rho\omicron\upsilon\varsigma$ (cp. note on v. 264). The negatives $\mu\eta$ and $\mu\eta\delta\acute{\epsilon}$ (to be connected closely with the adjectives) have what is sometimes called a “generic” force, because it would be represented in Latin by the “generic” subjunctive. $\text{Μη λυπρά} = \text{quae non aspera sint}$, “such as are not painful.” Καρδίας is an objective genitive.

236. $\sigma\omicron\iota\ \mu\acute{\epsilon}\nu\ \epsilon\iota\rho\eta\sigma\theta\alpha\iota\ \chi\rho\epsilon\acute{\omega}\nu$: “it is for you to end your speaking.” The perfect infin. and participle often signify rather emphatically the completion of an action, or permanence of a state ; cp. $\tau\hat{\omega}\nu\ \tau\epsilon\theta\nu\eta\kappa\acute{\omicron}\tau\omega\nu$ and note, v. 278, below.

237. $\eta\mu\acute{\alpha}\varsigma\ \delta'\ \acute{\alpha}\kappa\omicron\upsilon\sigma\alpha\iota$: it seems best, on the whole, to take $\eta\mu\acute{\alpha}\varsigma$ as object of $\acute{\alpha}\kappa\omicron\upsilon\sigma\alpha\iota$, though such a construction is hard to parallel. $\tau\omicron\upsilon\varsigma\ \epsilon\acute{\rho}\omega\tau\hat{\omega}\nu\tau\alpha\varsigma$: a woman speaking of herself in the plural always uses the masculine gender. This is partly because the use of the plural for singular is to make the personal reference somewhat faint (cp. v. 403 and note), partly because of the tendency of feminine forms to disappear—a tendency exemplified in adjectives “of two terminations,” and the rarity of feminine dual forms in many common adjectives and participles.

238. $\epsilon\acute{\rho}\omega\tau\alpha$: “ask on.” Distinguish carefully from the 3rd sing. pres. indic. ($\epsilon\acute{\rho}\omega\tau\hat{\alpha}$), and note the force of the tense. Odysseus knows she will not be content with a single question.

241. $\phi\acute{\omicron}\nu\omicron\upsilon\ \sigma\tau\alpha\lambda\alpha\gamma\mu\omicron\iota$: Odysseus maltreated himself partly as a disguise, partly to arouse sympathy ; just as Sinon in Vergil, *Aen.*, II. A suggested reading, $\phi\acute{\omicron}\beta\beta\omicron\nu$, is quite needless.

242. $\acute{\alpha}\kappa\rho\alpha\varsigma\ \kappa\alpha\rho\delta\iota\acute{\alpha}\varsigma\ \epsilon\psi\alpha\upsilon\sigma\epsilon$: lit. “touched the surface of my heart.” So $\omicron\upsilon\kappa\ \acute{\alpha}\pi'\ \acute{\alpha}\kappa\rho\alpha\varsigma\ \phi\rho\epsilon\nu\acute{\omicron}\varsigma$, in Aeschylus, *Agam.*, 778. Many verbs denoting *touching*, *tasting*, and the action of the *senses* generally take a partitive genitive, as being verbs that “affect the object in part only” ; cp. $\gamma\omicron\nu\acute{\alpha}\tau\omega\nu$ (245), $\chi\epsilon\rho\acute{\omicron}\varsigma$ (273), and many other such genitives below.

244. $\mu\epsilon\mu\nu\acute{\eta}\mu\epsilon\theta'$... $\epsilon\lambda\theta\omicron\nu\tau\epsilon\varsigma$: after many verbs of *knowing* or *perceiving* in Greek the participle is used for the usual infinitive of the indirect (reported) forms. (For the nominative case, see on v. 1197.) Obeying the universal rule of Greek indirect speech, the tense *must* be the same as that of the corresponding direct form.

246. $\acute{\omega}\sigma\tau'\ \epsilon\nu\theta\alpha\nu\epsilon\acute{\iota}\nu$: $\acute{\omega}\sigma\tau\epsilon$ with the *indicative* expresses a result viewed as an independent fact, e.g., $\acute{\omega}\sigma\tau\epsilon\ \epsilon\nu\acute{\epsilon}\theta\alpha\nu\epsilon\ \sigma\omicron\iota\varsigma\ \pi\acute{\epsilon}\pi\lambda\omicron\iota\varsigma\ \chi\epsilon\iota\rho\ \epsilon\mu\acute{\eta}$ would mean “with the result that my hand grew dead in your garments.” The *infinitive* after $\acute{\omega}\sigma\tau\epsilon$ expresses a “natural result,” a result that well may, and often presumably does, follow. (See v. 341 and note.) But the two constructions may approximate very closely in meaning. Here the use of the infinitive softens the boldness of the metaphor $\epsilon\nu\theta\alpha\nu\epsilon\acute{\iota}\nu$; while the infinitive form in v. 250 just avoids a direct statement of the fact that Odysseus is reluctant to admit. In

v. 248, ὥστε μὴ θανεῖν involves the idea of purpose as much as consequence.

247, 248. These lines are regarded as spurious by some editors.

251. οὐκουν: used interrogatively this answers to *nonne*; whereas interrogative forms with μὴ answer to *num*. Used without any interrogative force, οὐκουν = "therefore not"; whereas the form οὐκοῦν is simply "therefore" affirmatively, probably because its original meaning also was *nonne*, and the affirmative force remained when it had lost its original interrogative meaning.

253. † δύνῃ: others read δύνῃα as the correct Attic form for the 2nd sing. pres. indic., usually δύνασαι.

254. Euripides here puts into Hecuba's mouth his own attack on the mischievous influence of demagogues in Athens.

255. μὴδὲ γιγνώσκουσθε: the optative in the strict sense of the word, i.e. expressing a wish; it is often introduced by the particle εἴθε or εἰ γάρ. But in what is called an "impossible wish," present or past, the historic *indicative* tenses are used, always introduced by the particles εἴθε, etc. Εἰ γὰρ ἔγνων = "if only I knew," i.e. "I wish I knew, but I do not." The analogy with conditional forms is thus obvious. For another idiom, see below, *note* on v. 395.

256. βλάπτοντες οὐ φροντίζετε: the same construction as in v. 244.

257. τοῖσι πολλοῖς: "the mob."

260. τὸ χρῆν: an unusual form for the infinitive (usually χρῆναι) of χρῆ. Cp. the infinitive ζῆν from ζάω. σφ': for σφε, an epic form for the accusative (sing. and plur.) of the 3rd pers. pronoun σφεῖς.

263. τείνει φόνον: the metaphor is that of aiming a dart or lance.

264. οὐδὲν αὐτὸν ... εἴργασται κακόν: "has done him no harm." The list of verbs taking two accusatives is wider in Greek than in Latin. Here αὐτόν is the external object, while οὐδὲν κακόν is the internal object, i.e. an adverbial accusative, practically cognate. Compare the phrase κακῶς ποιεῖν τινα, and *notes* on vv. 235 and 285.

265. νιν: a Doric (and Attic) form for the 3rd pers. pronoun, of all genders sing. and plur.; never used reflexively. προσφάγματα: in apposition to Ἐλένην.

269. ἡ Τυνδαρίς: i.e. Helen, daughter of Tyndareus. εἶδος: accusative of extent (called also of "specification" or "reference").

271. τῷ μὲν δικάῳ: "on the score of justice," resuming ἐνδίκως, v. 263. ἀμιλλῶμαι λόγον: a condensed expression for ἀμιλλῶμαι ἀμιλλαν λόγου.

274. προσπίτνων: a common poetical form for προσπίπτων.

275. τῶνδε τῶν αὐτῶν: i.e. the hands and cheek (or probably the beard) of Ulysses.

278. τῶν τεθνηκότων: as before noted (v. 236), the perfect participle gives the notion of a completed action or state, "those who are dead and gone."

282. ἃ μὴ χρεών: the relative (like its implied antecedent ταῦτα) is an accusative of extent or reference; lit. "in regard to the things in which they should not." For the "generic" force of μὴ, cp. *note* on v. 235 above.

283. $\epsilon\tilde{\upsilon}$... $\pi\rho\acute{\alpha}\xi\epsilon\upsilon\upsilon$: join these words. The infin. $\pi\rho\acute{\alpha}\xi\epsilon\upsilon\upsilon$ depends on $\delta\omicron\kappa\epsilon\tilde{\iota}\nu$ ("to think"). There is no such accusative subject of $\pi\rho\acute{\alpha}\xi\epsilon\upsilon\upsilon$ as Latin idiom would require, because the subject of the infin. ($\pi\rho\acute{\alpha}\xi\epsilon\upsilon\upsilon$) is the same as the subject of the verb on which it depends ($\delta\omicron\kappa\epsilon\tilde{\iota}\nu$).

284. $\tilde{\eta}$: supply $\epsilon\tilde{\upsilon}\tau\upsilon\chi\acute{\eta}\varsigma$. Or she may simply mean "I existed once," i.e. "had a life worth living."

285. $\delta\lambda\beta\omicron\nu$... μ' $\acute{\alpha}\phi\epsilon\tilde{\iota}\lambda\epsilon\tau\omicron$: verbs of *robbing* (or *stripping*) take two accusatives, but the usage is by no means constant. Only the middle of $\acute{\alpha}\phi\alpha\iota\rho\acute{\epsilon}\omega$ is thus found in Attic prose ; and even the middle may substitute a genitive for one or other of the accusatives.

286. $\tilde{\omega}$ $\phi\acute{\iota}\lambda\omicron\nu$ $\gamma\acute{\epsilon}\nu\epsilon\iota\omicron\nu$: she is holding him by the beard, after the manner of suppliants ; cp. v. 275.

288. $\pi\alpha\rho\eta\gamma\omicron\rho\eta\sigma\epsilon\nu$: either "talk them over," or "soothe them." In the latter case $\tilde{\omega}\varsigma$ would mean "since." $\phi\theta\acute{\omicron}\nu\omicron\varsigma$: supply $\acute{\epsilon}\sigma\tau\acute{\iota}$; a condensed expression for "an act calculated to arouse the jealousy ($\nu\acute{\epsilon}\mu\epsilon\iota\varsigma$) of the gods." A similar confusion of cause and effect is seen in the Latin *religio* in the sense of an act arousing scruples of conscience.

291. $\nu\acute{\omicron}\mu\omicron\varsigma$... $\tilde{\iota}\sigma\omicron\varsigma$: in cases of personal outrage and murder the Athenian law made no difference between bondman and free, though a slave would have to be represented by his master in any action at law.

292. $\acute{\alpha}\tilde{\iota}\mu\alpha\tau\omicron\varsigma$... $\pi\acute{\epsilon}\rho\iota$: the preposition suffers *anastrophe*, i.e. "throwing back" of its accent, because it follows its case.

293. \dagger $\kappa\tilde{\alpha}\nu$ $\kappa\alpha\kappa\tilde{\omega}\varsigma$ $\lambda\acute{\epsilon}\gamma\eta$: "though it speak unwelcomely" ; $\kappa\tilde{\alpha}\nu$ is a crasis for $\kappa\alpha\iota$ $\acute{\epsilon}\tilde{\alpha}\nu$; $\kappa\alpha\kappa\tilde{\omega}\varsigma$ cannot mean "badly" in the usual sense, as not only was Odysseus the orator of the Greeks, but also Hecuba obviously is trying to flatter him. But the proposition to spare Polyxena would be against the interest of the Greeks, and therefore made $\kappa\alpha\kappa\tilde{\omega}\varsigma$ from their point of view ; cp. $\epsilon\tilde{\upsilon}$ $\lambda\acute{\epsilon}\gamma\omicron\nu\tau\alpha$, "speaking in your interest," v. 300. Many read $\lambda\acute{\epsilon}\gamma\eta\varsigma$ (without authority) as though objecting to $\tau\acute{\omicron}$ $\acute{\alpha}\xi\iota\omega\mu\alpha$ $\tau\acute{\omicron}$ $\sigma\acute{\omicron}\nu$ as subject of $\lambda\acute{\epsilon}\gamma\eta$. There is a similar personification in Ovid, *Metam.*, XIII. 138, where Ulysses says :

*meaque haec facundia, si qua est,
Quae nunc pro domino, pro vobis saepe locuta est.*

295. $\tau\tilde{\omega}\nu$ $\delta\omicron\kappa\omicron\upsilon\acute{\nu}\tau\omega\nu$: the full phrase is $\tau\tilde{\omega}\nu$ $\delta\omicron\kappa\omicron\upsilon\acute{\nu}\tau\omega\nu$ $\acute{\epsilon}\tilde{\iota}\nu\alpha\iota$ $\tau\iota$, "those seeming to be of some account," i.e. nobles.

296. $\sigma\tau\epsilon\rho\rho\acute{\omicron}\varsigma$: this collateral form (for $\sigma\tau\epsilon\rho\epsilon\acute{\omicron}\varsigma$) is here an adjective of two terminations.

299. $\tau\tilde{\omega}$ $\theta\upsilon\mu\omicron\upsilon\mu\acute{\epsilon}\nu\omega$: "through being angry," causal dative. The participle for the usual infinitive ($\tau\tilde{\omega}$ $\theta\upsilon\mu\omicron\upsilon\sigma\theta\alpha\iota$) is rare. Cp. $\tau\acute{\omicron}$ $\mu\alpha\iota\nu\acute{\omicron}\mu\epsilon\nu\omicron$ (= "madness") in Eur., *Hippolytus*, v. 248.

300. $\tau\acute{\omicron}\nu$ $\epsilon\tilde{\upsilon}$ $\lambda\acute{\epsilon}\gamma\omicron\nu\tau\alpha$: the meaning of $\epsilon\tilde{\upsilon}$ ("to your advantage") sufficiently explains $\kappa\alpha\kappa\tilde{\omega}\varsigma$ in v. 293.

301. $\tilde{\upsilon}\phi'$ $\omicron\tilde{\upsilon}\pi\epsilon\rho$: "at whose hands" ; the antecedent to the relative $\omicron\tilde{\upsilon}\pi\epsilon\rho$ is in strict grammar $\sigma\tilde{\omega}\mu\alpha$, but following the general sense ($\kappa\alpha\tau\grave{\alpha}$ $\sigma\acute{\upsilon}\nu\epsilon\sigma\iota\nu$) it is the personal pronoun ($\sigma\omicron\upsilon$) implied in the possessive $\sigma\acute{\omicron}\nu$.

302. ἄλλως: lit. "otherwise" than is right, *i.e.* "idly." So in Latin *aliter* euphemistically means "badly" in such phrases as *si quid aliter everserit*; cp. also *v.* 626.

305. δοῦναι: connect with εἶπον; "but what I proposed, viz. to give your child," etc. In Latin *ut* with the subjunctive would be required, *censui ut daremus*.

306. κάμνουσιν: the verb means to "be wearied" or to "break down" either with toil or disease. When it is metaphorically used, the distinction is almost lost.

307. ὅταν ... μηδὲν φέρεται: "whenever a man ... wins no prize." As ὅταν is practically *εἰάν*, the negative μή is required. The middle φέρεσθαι, "to carry off for oneself," generally suggests "winning a prize." So often in Latin *fero*.

308. τῶν κακίωνων: "the baser sort," but with the political suggestion of those "who are not ἀριστοὶ or *optimates*, but *improbi*."

309. ἡμῖν: "at our hands"; the dative of the "person interested" often approximates to the notion of "agency" both in Latin and Greek.

310. κάλλιστ' ἀνὴρ: the more usual form of the idiom is seen in Sophocles, *Oed. Rex*, 1380, κάλλιστ' ἀνὴρ εἰς, "most nobly for one man," *i.e.* "more nobly than any other man."

311. οὔκουν: see note on *v.* 251, above. βλέποντι: this and other verbs of seeing often mean "to live."

312. χρώμεσθ': (poetic form for χρώμεθα); "if we treat him as a friend." The verb χράομαι corresponds pretty nearly to all the meanings of the Latin *utor*.

313. εἰεν: Latin *esto*. The word is possibly an old and perhaps corrupted form of the 3rd pers. singular optative of εἶμι.

315. πότερα μαχούμεθ': "are we likely to fight?" Odysseus says this *in propria persona*: he is not quoting the words of any person before suggested. φιλοψυχήσομεν: *i.e.* play the coward. The implied meaning (cp. "to live to fight another day") is made plain in *v.* 348, κακὴ ... καὶ φιλόψυχος.

319. ἀξιούμενον: "held in honour"; this absolute use of ἀξιόω is not common.

320. ὀράσθαι may be either middle or passive. διὰ μακροῦ: "lasting"; or in the more usual sense of "after a long interval," *i.e.* it is only after a man is dead that he ever gets gratitude. χάρις: this may also mean the gratification of the dead man.

323. ἡδέ: "and"; Homeric form, occurring in the tragedians generally in lyric parts. πρεσβῦται: distinguish from πρεσβευτής (an ambassador), and note that πρέσβεις (πρέσβυς = "an old man") generally means "ambassadors." σέθεν: for σοῦ, an epic form often used by tragedians.

326. τόλμα: distinguish from τολμᾶ, 3rd sing. pres. indic. act. The verb means "to be resolute" either in acting or in enduring passively (as here). ἡμεῖς: *i.e.* we Greeks, as opposed to you βάρβαροι; see on *v.* 1199. νομίζομεν: used in the primitive meaning of the word,

"to hold as a νόμος, or established principle," and so "to be accustomed."

327. ἀμαθίαν ὀφλήσομεν : "shall incur the charge of brute ignorance"; said in contemptuous irony, as the Greeks regarded themselves as just the opposite of ἀμαθεῖς. There may be some topical allusion in Odysseus' doctrine of honouring the dead ; as the Athenians gave the honour of a public funeral to those who fell in battle, and they were engaged in the great Peloponnesian War when this play was produced.

328. οἱ βάρβαροι : as the vocative idea was never definitely developed, and had no real case-inflection, it naturally was confused with and often lost in the nominative.

329. μήτε ... ἡγείσθε ... θαυμάζεθ' : note the force of *present* imperatives, "do not go on considering," i.e. "cease to consider." We Greeks will continue in the folly of honouring the dead ; you Asiatics may give it up and see what comes from that.

330. ὥς ἄν : the particle ἄν is added to ὥς and ὅπως (not to ἵνα) in final sentences, mostly in poetry, without apparently affecting the meaning.

332-443. *Hecuba's words being vain, she bids her daughter supplicate Odysseus. But Polyxena refuses, professing her readiness to die. A princess once, she cannot live as a slave. Hecuba offers herself as victim ; and, failing in that, wishes to share her daughter's fate. Finally Polyxena persuades her to obey, and not provoke violence. The two in alternate strains bewail their fate ; then, as the daughter is taken away, Hecuba with a last lament falls in a swoon.*

332. † τὸ δοῦλον ... αἶ : "what an evil slavery always is." *V.l.* πεφυκέναι, "what an evil it is to be born a slave."

333. πολῆ : as above, *v.* 326. ἀ μὴ χρή : for the force of the negative μή, see *note* on *vv.* 235 and 282.

334. οὔμοι : crasis of οἱ ἐμοί.

335. † ῥιφέντες : some editors prefer the first aorist form ῥιφθέντες.

337, 338. The order of words is σπούδαζε μὴ στερηθῆναι βίου ἰεῖσα πάσας φθογὰς ὥστε στόμα ἀηδόνος. The word στόμα is accusative in apposition to φθογὰς ; or, less probably, nom. in apposition to the subject of the sentence. The initial ι of ἰεῖσα is here made short.

339. πρόσπιπτε .. πείθ' : note the continuous force of the *present* tenses, "keep yourself bowed at ... try to persuade."

341. τὴν σὴν ὥστ' ἐποικτεῖραι τύχην : "so that he well may pity thy fate." A good instance of ὥστε with the infin. denoting a "natural" consequence. See *note* on *v.* 246.

342. δεξιὰν ... κρύπτοντα : Odysseus was afraid Polyxena might seize his hand in supplication.

344. μή ... προσθίγω : the form is not distinctly final, but rather suggests the ellipsis of a verb of fearing.

345. πέφυγας .. Δία : "you have escaped my suppliant Zeus" is a condensed expression for "you have escaped the wrath of Zeus that I might have imprecated on your head, if I had supplicated in proper form and been rejected." Compare the condensed expression φθόνος (ἐστί) in v. 288.

348. κακή : "cowardly," a common meaning.

350. πρῶτον : "the first thing," i.e. the chief glory.

351. ἐλπίδων καλῶν ὑπο : "amid fair hopes"; ὑπό often denotes "accompanying circumstances" rather than direct agency. So in the *Hippolytus*, 1299, ὑπ' εὐκλείας θανεῖν, "to die with fair fame."

352. βασιλεῦσι : "some prince"; the plural form constantly denotes indefiniteness of reference rather than actual plurality. Cp. σκῆπτρον, "a staff" (concrete object); σκῆπτρα, "royal power" (abstract idea). In v. 359, below, the same plural, δεσποτῶν, is followed by the singular relative ὅστις. ζήλον ... ἔχουσα : "creating jealous desire" among suitors; γάμων is an objective genitive.

353. ὅτου ... ἀφίξομαι : an indirect question. As usual in all Greek *oratio obliqua* or indirect forms, the tense of the direct form is preserved; the mood after a historic tense may or may not be changed.

355. παρθένους τ' ἀπόβλεπτος μέτα : the dative with μετά is found only in poetry. The verb ἀποβλέπειν means "to look away from all surroundings at one object only"; hence the meaning of ἀπόβλεπτος; cp. ἀφικνέομαι, "to arrive at." It should be noted that the verbal adjective in -τος has the meaning of either the Latin past participle passive or the verbal in -ilis; while the verbal in -τέος corresponds to the gerundive. Cp. προσοιστέος, v. 394, below.

356. † θεοῖσι : not θεῇσι, as some read, because, as before noted (v. 237) in the plural forms with a vague reference, the feminine gender is constantly neglected. πλὴν τὸ καταθεῖν : as a preposition πλὴν takes the genitive. Hence it is here an adverb, and τὸ καταθεῖν (=καταθαλεῖν) must be regarded as accusative of reference, "except in regard to death."

359. ἴσως ἂν ... τύχοιμ' ἂν : the particle ἂν with potential forms is often doubled, as here. This may be done to make its force felt throughout the sentence, or to emphasize a particular word. φρένας : accusative of reference with ὤμων.

360. ὅστις : as the antecedent (δεσποτῶν) is in the generalizing plural form noted above (see on vv. 356 and 237), the relative is singular.

361. χατέρων : crasis of καὶ ἐτέρων.

362. ἀνάγκην σιτοποιόν : i.e. ἀνάγκην τοῦ σιτοποιεῖν.

367. † ὁμμάτων ἐλευθέρων φέγγος : i.e. "my life while I am yet free." V.l. ἐλευθέρων; in either case we have a slight *hypallage*, or case of a "transferred epithet."

370. οὐτ' ἐλπίδος γὰρ οὔτε του δόξης : the genitive του (indefinite pronoun) goes with both nouns.

372. μῆτερ, σὺ δ' : this collocation of words is often found when the speaker turns from one person to another. See below, v. 1287 :

Ἐκάβη, σὺ δ', ὦ τάλαινα. The particle is, perhaps, not the common connective and adversative δέ, but rather an earlier and weak form of δή, serving merely to emphasize.

375. ὅστις γὰρ οὐκ εἴωθε: notwithstanding the indefiniteness of the expression, she really refers to herself, hence the negative οὐ; the use of μή would have made the expression "generic."

374. πρίν ... τυχεῖν: the constructions with πρίν are to be carefully noted. The infinitive (or acc. and infin.) is nearly always used when the leading sentence is affirmative. When negative, it is followed by πρίν and one of the finite moods.

377. μᾶλλον εὐτυχέστερος: double comparatives (and superlatives) are not uncommon in Greek. Cp. Eur., *Hippolytus*, 485, μᾶλλον ἀλγίων κλύειν.

379. χαρακτήρ: the "stamp" on a coin. Euripides to some extent anticipates Burns' celebrated metaphor.

380. ἐσθλῶν: genitive of origin, the root-notion of the genitive. **κάπὶ μείζον ἔρχεται**: i.e. "ever increases."

381. ὄνομα: subject of ἔρχεται, and to be joined with τῆς εὐγενείας. Some (less probably) repeat the subject of the preceding sentence (ἐσθλῶν γενέσθαι), and take ὄνομα with **κάπὶ μείζον**, "and it ever rises to greater fame in the case of those worthy of their noble birth."

382. εἶπας: this (first aorist) form is nearly always used for the *second* person, though, in Attic, most other forms belong to the second aorist, εἶπον, etc.

385. μὴ κτείνετε: "seek not to kill."

387. ἐγὼ ἵτεκον: the verb suffers prodelision, i.e. elision of the initial ε. Πάριν: there are varying accounts of the death of Achilles, but most of them agree in stating that he was slain by an arrow shot by Paris.

391. ὑμεῖς δέ μ' ἀλλὰ, κ.τ.λ.: ἀλλὰ ("yet at any rate") gets its force from some thought implied: "but do ye (if ye will not sacrifice me alone) yet at any rate sacrifice me with my daughter."

392. δις τόσον: so in Latin *alterum tantum* = "as much again."

393. γαῖα: there is probably no notion here of earth as the goddess of the older mythology. "To give blood to the earth" (i.e. pour it on the ground in sacrifice) is a normal poetic expression for slaying a victim. Cp. Eur., *Troades*, 381: οὐδὲ πρὸς τάφους Ἑσθ' ὅστις αὐτοῖς αἷμα γῇ δωρήσεται, "Nor is there anyone who will give blood to the earth (i.e. do sacrifice) for them at the tombs."

394. προσοιστέος: verbal adjective of προσφέρω ("to add"). For force of terminations in verbals, see *note* on v. 355.

395. μηδὲ τόνδ' ὀφείλομεν: φέρειν or some infinitive verb governing τόνδε must be understood: "I would we were not bringing about this death." It has already been pointed out (*note* on v. 255) that "impossible" wishes are expressed by historic indicative tenses with εἴθε or εἰ γάρ. Sometimes also the 2nd aorist of ὀφείλω (*debeo*), followed by an infinitive, is used, either with or without εἴθε, and here the imperfect is similarly used: the negative is always μή. Originally such

forms were an apodosis, with some protasis implied; thus, *e.g.*, ὥφελον τοῦτο ποιῆσαι = "I ought to have done this" (if it had been possible) = "I wish I had done this."

398. ὅποια κισσὸς ... ἔξομαι: "I, like ivy, will cling to her as to an oak." The repetition of ὅποια ... ὅπως seems to us a pleonasm, though there is a double comparison; but an exactly parallel usage is to be seen in Eur., *Troades*, 147. Like other verbs of "touching," ἔχομαι (in the meaning "I cling to") takes a partitive genitive.

400. ὥς ... οὐ μεθήσομαι: an elliptical expression, the clause depending on some such verb as ἴσθι ("know") to be understood. In somewhat the same way, as before noted (*v.* 344), a verb of fearing has sometimes to be supplied.

402. πιθοῦ μοι: "obey me." The present πείθου μοι = "be persuaded by me." Λαερτίου: Laertius or Laertes, father of Odysseus, was king of the isle of Ithaca.

403. χάλα: lit. "slacken," *i.e.* "be indulgent." The verb is here intransitive. τοκεῦσιν: the reference to Hecuba is made less direct by the use of the generalizing plural form: "a mother," instead of "my mother." Cp. τοὺς ἐρωτῶντας, *v.* 237, and *note*; also τοῖς κρατοῦσι in the next line. Such plurals are not cases of poetic licence.

404. μὴ μάχου: "cease to fight."

406. πρὸς βίαν: "violently"; the Greek language is very fond of prepositional phrases used adverbially.

408. ἃ πείσει: "which treatment you are likely to receive." For a similar force of the future, cp. *v.* 315, πότῃρα μαχούμεθα, "are we likely to fight?" μὴ σύ γ': a common formula of gentle entreaty. Supply βούλου πεσεῖν or μάχου from the preceding.

410. παρειὰν προσβαλεῖν: the connection may be taken as δὸς (ἐμοὶ) προσβαλεῖν παρειάν, or the infinitive may be regarded as prolativum (*i.e.* carrying out the meaning) of δὸς παρειάν.

411. πανύστατον: adverb.

413. δέχει δῆ: the particle here, and in the next line, may possibly have the temporal force sometimes assigned to it; but it is safer to give it its usual emphasizing force, "thou art indeed receiving my last words."

415. ἐν φάει: *i.e.* "in life."

416. ἄνυμφος ἀνυμέναιος: compare the lament of Jephthah's daughter in the Book of Judges. ᾧ: the antecedent is implied in ἀνυμέναιος = ἀνευ ὑμεναίων, "without the bridal lays." So in *v.* 22 we saw the noun πατήρ implied in the adjective πατρῷα. χρῆν: unaugmented imperfect, as before noted, *v.* 231.

418. ἐκεῖ: often used for the world of the dead. ἐν "Αἰδου: supply δῶματι or some such word. So in Latin, *ad Vestae* = "to the temple of Vesta"; and in English, "St. Paul's," etc., is the same idiom.

417-420. There is good reason to consider these lines a corrupt interpolation.

419. ποῖ τελευτήσω βίον: "to what end shall I bring my life?" *i.e.* "what is to become of me in the end?"

420. πατρὸς οὗσ' : "being born of"; genitive of origin, like ἐσθλῶν γενέσθαι in v. 380.

421. ἄμμοροι τέκνων : the adjectives followed by a genitive in Greek are very numerous and somewhat difficult to classify. Those beginning with "α privative" are best classed with those that denote *deficiency* (or *abundance*), and take the genitive as in Latin. Here ἄμμορος is a poetic form for ἀμοιρος, "without share (μοῖρα) or lot in."

422. εἴπω : deliberative subjunctive, "what am I to say?" πόσιν : distinguish (by accent) from ποσίν, dat. plu. of ποὺς ("foot") with the ν ἐφελκυστικόν.

423. ἀγγελλε ... ἐμέ : supply οἶσαν, as ἀγγέλλω usually takes the participle construction, though it is found with infinitive sometimes.

425. † ὦ ... ἀθλίας τύχης : the genitive may be causal, "alas for thy fate," as σᾶς ψυχᾶς, v. 182. Or it may be called genitive of quality or description, as δυστάνου μᾶτερ βιοτᾶς in v. 198. V.l. ἀθλία; also σῆς for τῆς.

426. χαῖρ' ... ἐμοί : an ethic dative common with the formula χαῖρε, "farewell ... I bid you."

427. χαίρουσιν : a word play on the double meaning of "fare well." τόδε : i.e. τὸ χαίρειν.

428. Connect closely with v. 426, supplying χαῖρε. For ὁ κάσις, as a vocative, cp. v. 328, οἱ βάρβαροι.

430. θανούσης : agreeing with the pronoun σοῦ implied in τὸ σόν. This is a common usage with possessive adjectives both in Greek and Latin. Cp. Ovid's *nostros ridisti flentis ocellos*, where *flentis* agrees with *mei*, implied in *nostros* used for *meos*.

431. τέθνηκ' ... ὑπο : join τέθνηκα ὑπὸ κακῶν, "I am already slain by sorrows." In Greek intransitive verbs are often used for passives; thus θνήσκω practically takes the place of the passive forms of κτείνω, which are few and seldom seen. Cp. ἀνέστηκεν, "has been destroyed," v. 494. For πρίν with the infinitive, after an affirmative principal sentence, cp. vv. 374 and 433.

432. † ἀμφιθεῖς κάρη πέπλους : v.l. κάρη πέπλοις, the meaning being practically the same. So in Latin we can say either *circumdare capiti amictum*, or *circumdare caput amictu*.

433. ἐκτέτηκα καρδίαν : the 2nd perfect of ἐκτήκω (transitive verb) is used intransitively; hence καρδίαν must be called an accusative of extent or reference, "I am melted as to my heart." But τήνδε in the next line is direct object of ἐκτήκω.

435. φῶς : "light of life," as above, ἐν φάει, v. 415.

436. ὅσον χρόνον : "for just as long as." ξίφους βαίνω μεταξύ : a condensed expression for "I am on my way between here and the place of sacrifice." ξίφος, "the sacrificial knife," is further explained and localized by the addition of πυρᾶς Ἀχιλλέως.

438. προλείπω : "I faint."

440. ἀπωλόμην : the aorist has here a perfect or "completed present" force, like ὄλωλα, "I have perished," i.e. "I am as good as dead." We find such aorists used parallel with the present, as ἀπωλόμην and εἰμί

in *v.* 683; and even associated with the future, as in Eur., *Alcestis*, 386, ἀπωλόμην εἴ με λείψεις, "I am a dead man if you leave me." While the Latin language made practically no attempt to distinguish between real perfect and aorist (*amavi* = "I have loved" or "I loved"), the Greeks kept the two distinct in form; but in practice they often regarded the distinction as immaterial, *e.g.* in Aristoph., *Nubes*, 238: ἐλήλυθα. Ἡλθες δὲ κατὰ τί; "I have come." "And why did you come?" So also in *v.* 506 below. The Greeks, however, show a distinct preference for aorist forms, perhaps as handier in use; and we consequently find many fairly common verbs with no perfect in ordinary use. With us the tendency to carry on the past action into the present is strong, and we often have to translate the Greek aorist by our perfect; while modern French, in the tense struggle for existence, shows a tendency just opposite to the Greek, as the perfect in the spoken language almost completely ousts the aorist or preterite. In this way in Greek certain aorists came to have two special idiomatic usages that will be met later on, the "momentary" aorist, or aorist of "instantaneous action" (see on *v.* 670), which is common in tragedy with certain words, and the "gnomic" aorist, for which see *note* on *v.* 598.

441. ὥς: "thus," *i.e.* in the same plight as myself. This adverbial use is very rare in Attic, but is found in *v.* 888. Distinguish it (by accent) from the common conjunction ὥς. This, and the two following lines, are regarded by many editors as an interpolation, as Hecuba's speech obviously should end at *v.* 440, where she falls in a swoon as the scene closes. Some assign the lines to the Chorus. Διοσκόρου: the *Dioscuri*, "sons of Zeus," *i.e.* Castor and Polydeuces (Pollux).

443. εἶλε: intended for a παρονομασία or word-play on the name Ελένη. So in Aeschylus (*Agamemnon*, 670) she is called ἐλένας, ἐλανδρος, ἐλέπτολις, "a hell to ships and men and cities."

FIRST STASIMON OR CHORAL INTERLUDE. Vv. 444-483.

444-483. *The Chorus invoke the breezes that will carry them into slavery they know not where, to the mainland or the islands; perhaps to sacred Delos, perhaps to holy Athens. Troy has fallen, and they must go forth as slaves.*

N.B.—The *stasimon* is divided into divisions called στροφή ("turning song") and ἀντιστροφή. In chanting the former the Chorus moved to the left; in the latter, to the right. Sometimes the conclusion is an ἐπὶ ᾠδός ("after-song"), in which they stood still; *e.g.* vv. 649-656.

444. ποντίας: a poetical 3rd decl. fem. form for the usual πόντιος, α, ον.

445. ἄτε: for ἥτε. An Epic form of the relative pronoun, made by the addition of an enclitic suffix, in the same way as ὅσπερ.

446. λίμνας: λίμνη was originally a salt-water pool in an estuary; then (in Homer) the sea generally, a use imitated here. The normal meaning in Attic is a "lake" or "mere."

449. κτηθεῖσ' : the passive form is rare. The word suggests κτήμα, "a chattel," as slaves were reckoned so.

450. ὄρμον : accusative of motion towards ; as in Latin, the preposition is often omitted in poetry. αἶας : poetic form for γαῖας or γῆς. The "Dorian land" is the Peloponnesus.

451. Φθιάδος : Phthia was a city and district in Thessaly, and the home of Achilles.

454. Ἀπιδανόν : rivers were constantly identified with the river-god, who blessed the surrounding country with fertility. Hence the expressions "Father Tiber," "Father Thames," etc. The Apidānus (celebrated for its fertile valley) flows into the Enipeus, the chief tributary of the Penēus. † πεδία : *v.l.* γύας, "lands."

455. νάσων : for νήσων ; the Chorus revert in thought to *v.* 447, ποῖ με πορεύσεις, which must be understood here : so that νάσων is partitive genitive with ποῖ, like ποῦ γῆς = *ubi terrarum*, "where in the world?" And the accusatives πεμπομέναν, etc., agree with με. Others repeat ὄρμον, or carry on νάσων to the following ἐνθα, and translate : "Or will you take me ... where in the islands the palm and the bay," etc.

458. ἐνθα, κ.τ.λ. : the reference to Delos may be connected with the fact that the Athenians claimed it as their own, and ceremonially purified the island, 426 B.C., a year or two before this play is supposed to have been written. See INTRODUCTION, § 12. πρωτόγονος : the palm and bay were said to have been first created then, to aid Leto (Latona) in giving birth to Apollo and Artemis, the children of Zeus.

461. ὠδίνος ... Δίας : the expression has a double meaning, implying "an honour for the babes of Zeus," as well as the reference indicated in the last note.

462. σὺν Δηλιάσιν τε κούραισιν : the priests and priestesses permanently attached to the service of a temple were generally slaves. Κούραισι is a dialect form for κόραις.

464. Ἀρτέμιδός τε : the τε should logically stand between χρυσέαν and ἄμπυκα. τε ... τε = "both ... and."

466. Παλλάδος ἐν πόλει : if they are not temple-slaves at Delos, they may serve Pallas in Athens, and embroider the *peplus*, the sacred robe that was carried, outspread like a sail, as an offering to the goddess in solemn procession at the greater Panathenaic festival.

467. καλλιδίφρου : Athene is traditionally represented as sitting in a war-chariot in the fight of the gods against the giants, which was figured on the *peplus*.

469. † ζεύξομαι ἄρα πώλους : "shall I yoke the steeds?" *i.e.* work the figures of yoked steeds. *V.l.* ζεύξομαι ἄρματι πώλους, "shall I yoke the steeds to the chariot?"

472. Τιτάνων γενεάν : supply the verb, "shall I embroider?" to govern γενεάν, from the preceding ποικίλλουσ'.

473. τάν : for τήν ; here used as a relative, an archaic usage found only in the tragedians, and in oblique cases. It is a survival from the earlier or Homeric stage of the language, in which pronoun usages were still confused ; cp. *vv.* 534 and 635.

475. **τεκέων** : causal genitive.

478. † **δορίκτητος Ἀργείων** : the genitive may depend on the noun included in the verbal adjective, "gained by the spear of the Argives." Or it may be possessive, "the booty of the Argives." *V.l.* **δορίληπτος ὑπ' Ἀργείων**.

482. † **Εὐρώπας θεράπναν** : generally taken to mean "Europe's handmaid"; *i.e.* Asia, owing to the overthrow of Troy by the Greeks, is now subservient to Europe. *V.l.* **θεράπαιναν**, which gives this meaning more distinctly than **θεράπναν**; see next note.

483. **ἀλλάξας Ἀίδα θαλάμους** : **Αἶδα** is genitive; cp. note on **Πηλείδα**, v. 190. The verb **ἀλλάσσω** (like *mulo*) can mean either to give or to take in exchange. In the former case the meaning would be "having given up (*i.e.* escaped) the chambers of death (*i.e.* death) only for slavery." In the latter case it seems best to put the comma after **Ἀσίαν** instead of **θεράπναν**, and to take the latter word in its commoner meaning of "abode"; "leaving Asia, and taking in exchange an abode in Europe, even the chambers of death." See also Translation for a third version.

SECOND EPEISODION. Vv. 484-628.

484-628. *Talthybius, the herald of the Greeks, enters, and, after commiserating the fate of Hecuba, rouses her and bids her come to bury her daughter. He describes how Polyxena met her fate amid the Grecian host assembled at the tomb. The son of Achilles solemnly pours libations and prays to the dead Achilles; the girl's request to be left free is granted; she offers herself to the fatal blow undismayed, and falls as modestly as bravely. All the Greeks do willing service for her funeral rites.*

Hecuba, somewhat comforted by her daughter's nobility, moralizes on the effect of good birth in producing virtue, but allows some credit to education also. Then, becoming practical, she gives instructions for Polyxena's funeral; and ends with a lament for the emptiness of such things as wealth and position.

485. **ἂν ἐξεύροιμι** : this usage of the optative is equivalent to a mild future. Indirectness of expression is commonly considered a form of politeness.

486. **ἐπὶ χθονί** : prostration on the ground was a sign of extreme grief.

489. **κεκτῆσθαι** : the subject of the infinitive is to be supplied by repeating **ἀνθρώπους** from the former line, where, however, it is the object of an infinitive. This is awkward, but possible. The accumulation of **ἄλλως**, **μάτην**, and **ψευδῇ** seems pleonastic, but is not inconsistent with tragic usage; cp. v. 525. Yet editors are probably right in striking out v. 490 as an interpolation. Talthybius, even as mouth-piece of Euripides, would hardly question the existence of gods, though he might doubt their care for men. Omitting v. 490, we can repeat

the subject of ὁρᾶν (*i.e.* σέ) with κεκτῆσθαι, "or that you have gained this reputation (the reputation for doing so) with no good reason."

494. ἀνέστηκεν: "has been destroyed." As before noted (*v.* 431), intransitive verbs in Greek are constantly used in a (to us) passive sense. Cp. in Latin *accedere* = to be added.

497. γέρων μὲν εἰμ': as an old man, he might be expected to bear any trouble calmly, because the end would not be far off; yet he could not bear a fate like Hecuba's.

498. περιπεσεῖν: probably a nautical metaphor, "to fall foul of," or "to be wrecked on."

501. τίς οὗτος ... † ἐᾶς: some editors read ἐᾶ, but οὗτος often goes with the 2nd person. It generally denotes a contemptuous or angry form of address, as in *vv.* 1127 and 1280.

504. πέμψαντος ... μέτα: for μεταπέμψαντος, "having sent after you." The same *tnesis* (*i.e.* "cutting") is seen elsewhere. For the force of the prefix, cp. μεταστείχων (*v.* 509) and μετῆλθες (*v.* 512).

506. δοκοῦν: "it seeming good"; the common absolute use of the neuter participle of an impersonal verb. See *note* on the same word, *v.* 119. ἦλθες: Talthybius said ἦκω, "I have come." Hecuba answers with the aorist ἦλθες, which, however, we may translate by the perfect, "have you come?" For the tense usage, see *note* on *v.* 440.

507. ἡγοῦ μοι: "guide me." In the sense of *commanding* ἡγέομαι takes the genitive, like other verbs involving the idea of superiority.

510. Ἀτρεΐδαι: Agamemnon and Menelaus, sons of Atreus.

511. τί λέξεις; Euripides is fond of this expression; cp. *vv.* 712 and 1124. It seems to be equivalent to *quid vis dicere?* "what do you mean?" The speaker is surprised, and cannot at once grasp the situation. θανουμένους: for the masculine plural form referring to a woman, see *note* on *v.* 237.

514. τοῦπὶ σ': crasis of τὸ ἐπὶ σέ, "as far as you are concerned." The Greek article is constantly used with adverbs and prepositional phrases, which it thus turns into substantives; *e.g.* οἱ περὶ Ἀλέξανδρον = "Alexander's suite." The phrase τοῦπὶ σέ, and the like, may be regarded as accusative of extent (or respect).

515. πῶς καὶ νυν ἐξεπράξατ': "oh, how did you do her to death?" καὶ is frequently added to interrogatives to mark impatience or emotion in the speaker. Cp. *v.* 1066: ποῖ καὶ με φυγᾶ πτώσσουσι; "wherever are they hiding from me?"

516. πρὸς τὸ δεινόν: *i.e.* to tortures or unnecessary cruelty.

518. δάκρυα κερδάναι: the expression is an intentional *oxymoron*, or joining of opposites. Cp. St. Paul's κερδεῖν τὴν ὕβριν ταύτην καὶ τὴν ζημίαν, "to have gained this harm and loss" (Acts xxviii. 21).

520. πρὸς τάφῳ θ': supply ἔτεγξα. ὅτ': this must be ὅτε, as ὅτι never suffers elision.

523. Ἀχιλλέως παῖς: Ἀχιλλέως is a trisyllable by *synizesis*. His son was Pyrrhus, called also Neoptolemus, because he came late to the war. χερός: "by the hand"; so φάσγανον κώπης λαβών, in *v.* 543. Note that λαμβάνομαι, ἔχομαι, and other intransitive verbs of *holding by*

take a partitive genitive ; λαμβάνω, a directly transitive verb, takes the accusative of the object seized, with a genitive of the part.

524. πέλας δ' ἐγώ : supply the intransitive *second* aorist ἔστην, from the preceding *first* aorist ἔστησ', which is transitive.

525. λεκτοί ... ἔκκριτοι : a pleonasm, to which, however, the tragic writers were by no means averse, as before noted, v. 489.

526. μόσχου : Polyxena has been called πῶλον (v. 142) and μόσχον (v. 206) before. The word has a specially appropriate sense here, as she was slain as a victim. καθέξοντες : to be joined with ἔσποντο, "followed him to restrain," etc.

528. † αἶρει : v.l. ἔρρει, "let flow," from ῥέω ; but this verb probably cannot be used transitively.

532. σῖγα : distinguish σῖγᾶ, the adverbial form (though often used as an exclamation) from σίγα (in the next line), the imperative of the verb.

533. νήνεμον δ' ἔστησ' ὄχλον : "I stilled the multitude so that they became calm." The adjective is used *proleptically*, i.e. "in anticipation." Cp. μετάρσιον, v. 499.

534. ὁ δέ : "and he." A survival from the early confusion of meanings of ὁ, ἡ, τό, has already been noticed, v. 473. The forms are commonly used as 3rd pers. pronouns, or demonstratives, in Attic prose and verse when accompanied by μέν and δέ. The μέν clause is often omitted ; hence ὁ δέ, etc., may be used for "and he," etc., *when it marks a change of subject*. Cp. vv. 546, 555, and 566.

535. † μου : "from me." V.l. μοι, an ethic dative, "I pray."

536. νεκρῶν ἀγωγούς : the spirit of the dead was to be called up from below to actually taste the drink-offering.

539. πρύμνας καὶ χαλινωτήρια : a slight *hendiadys* for "the cables that curb the sterns of our ships." The ancient galleys were often partially beached, stern first.

542. ἐπηύξατο : "followed him in the prayer." The prefix seems to have the same force as in ἐπερρόθησαν (v. 553), "shouted in assent"; which also is the meaning of ἐπενφημεῖν in Homer.

543. φάσγανον κώπης λαβών : the construction noted above, v. 523.

546. ἡ δέ : noted above, v. 534. ὡς ἐφράσθη : "when she perceived it." The aorist middle would normally be used in this sense. Note φράζω, "I point out" or "tell"; φράζομαι, "I think" or "notice."

551. πρὸς θεῶν : "by the gods." The genitive has probably a local force, the phrase meaning "I swear in the presence of the gods."

552. δούλη κεκλησθαι ... αἰσχύνομαι : "I should be ashamed to bear the name of slave." Whereas κεκλημένη αἰσχύνομαι would mean, "I am ashamed of bearing the name."

553. ἐπερρόθησαν : "shouted in assent," as noted above, v. 542.

555, 556. These two verses are generally regarded as spurious.

558. ἐξ ... ἐπωμίδος : "from the point of the shoulder"; the word is used both for a part of the body and also for the corresponding part of a woman's tunic. Here presumably in the former sense.

559. † λαγόνas ἐς μέσas : v.l. λαγόνos ἐς μέσον.

562. **τλημονέστατον** : the root notion of this adjective is "enduring"; hence its two meanings of (1) enduring well, *i.e.* courageous; (2) enduring much, *i.e.* miserable. Here the former meaning suits best with the character and bearing of Polyxena.

565. **χρήζεις** : supply *παλεῖν*.

570. **κρύπτειν** : has two accusatives, as in Latin *celo*.

572. **οὔδεις ... πόνον** : *i.e.* they all set to work at different tasks. This, however, is not absolutely consistent with what follows; and the meaning may be that they were no longer spell-bound by the same feeling of sorrow (*πόνον*) for Polyxena as before, but found relief in action directly the crisis was over.

574. **φύλλοις ἔβαλλον** : *βάλλω* with acc. of the person means "to pelt." The *φυλλοβολία*, or throwing of flowers or wreaths of leaves, etc., was a method of honouring victors at the games.

575. **ὁ δ' οὐ φέρων** : one might have expected *ὁ μὴ φέρων* as an equivalent of *ὅστις* (or *εἴ τις*) *μὴ ἔφερε*, just as we find *ὁ μὴ τι δρῶν* in v. 608. But the use of *οὐ*, suggesting a definite individual (instead of the "generic" *μὴ*), makes the picture more vivid.

576. **ἤκουεν κακά** : *i.e.* "was abused." Cp. the phrase *κακῶς ἀκούειν* = *male audire* = to be evilly spoken of.

578. † **πέταλον οὐδὲ κορμόν** : *v.l.* *πέπλον οὐδὲ κόσμον*, "a robe or ornament"; for which compare v. 615.

584. **θεῶν ἀναγκαῖον τόδε** : it seems best to take this as a fresh sentence, "It is an unavoidable evil from the gods." Others, removing the stop after *τῇμῃ*, join *δεινόν τι πῆμα τόδε*, with *θεῶν ἀναγκαῖον* in apposition.

587. **τόδ'** : "this one," *i.e.* a fresh one.

588. **διάδοχος κακῶν κακοῖς** : "keeping up the succession of evils with evils," *i.e.* by adding fresh ones; *κακῶν* is objective genitive.

589. **τὸ μὲν σὸν, κ.τ.λ.** : connect thus : *οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενὸς τὸν σὸν πάθος ὥστε μὴ στένειν*.

591. **τὸ ... λίαν** : understand *στένειν*, *i.e.* "excess of grief."

592. **γῇ μὲν** : the antithesis is with *ἄνθρωποι δέ*, below.

595. † **ἄνθρωποι δ'** : a provisional subject, repeated by *ὁ μὲν πονηρός* and *ὁ δ' ἐσθλός*. *V.l.* *ἀνθρώποις*, "in the case of men," which may be called a dative of reference.

598. **φύσιν διέφθειρ'** : "is he wont to corrupt his nature," a *gnomic* aorist, *i.e.* one used in *γνώμαι* ("proverbial sayings") and conveying a general truth. We find both perfect and aorist thus used, often with *ἤδη*; and we may infer that, *e.g.*, *ἤδη διέφθειρε* ("he has ere now corrupted"), suggesting "he has corrupted and will corrupt," comes to mean "he corrupts" as a general statement; and the *gnomic* aorist thus arises from the confusion of perfect and aorist meaning noted on v. 440.

599. Once more Hecuba is a mouthpiece for the philosophical disquisitions of Euripides himself. "Is virtue teachable, or is it an inborn and inherited principle?"—a common subject for speculative inquiry. Socrates maintained that vice was only a form of ignorance.

600. ἔχει ... διδάξιν ἐσθλοῦ: "does involve some teaching of what is noble."

601. τοῦτο: *i.e.* τὸ ἐσθλόν or τὸ καλόν.

603. ἐτόξευσεν μάτην: "my mind hath shot these shafts at random," *i.e.* they are no help to me in my present circumstances.

605. † μὴ θιγγάνειν μοι μηδέν': "that no one, I pray, seek to lay hands on." The force of the present tense must be noted. Μοι is the ethic dative. *V.l.* μου, *i.e.* possessive genitive with τῆς παιδός. εἶργειν: supply, as subject, αὐτοῦς or Ἀργείους from the preceding. Unlike Latin, the Greek language has no objection to such abrupt changes of the subject.

606. τῆς παιδός: the genitive goes with both verbs.

607. ὄχλος: "the mob" of camp-followers and non-combatants; a common meaning of the word.

608. πυρός: a common metaphor in Latin and Greek for any destructive agency. κακός: *i.e.* "he is accounted evil."

610. βάψας' ... ποντίας ἁλός: (1) the genitive may be taken with βάψας' (=βάψασα τὸ τεῦχος=having drawn water) as a genitive of origin or separation, "from the sea"; or (2) βάψας' may suggest πλήσασα, "having filled it with sea-water"; or (3) join ἁλός with ἐνεγκε as a partitive genitive, *apporter de l'eau*; cp. Thucyd., II. 56: τῆς γῆς ἔτεμον, "they ravaged (part) of the land."

612. νύμφην τ' ἄνυμφον, κ.τ.λ.: an *oxymoron*. This may refer to the legend that Polyxena was betrothed to Achilles, who was shot by Paris in the midst of the marriage ceremony. But we should expect a more distinct reference if Euripides knew that story; and quite apart from it the suggestion is natural that death in her case took the place of marriage; cp. *v.* 368, and the suggestion of Greek marriage ceremonial in the λουτρά. Had she been assigned, as booty, to Achilles in his lifetime, she would have been his slave wife.

613. πόθεν: "whence," *i.e.* from what resources can I bury you as you deserve?

614. ὥς δ' ἔχω, κ.τ.λ.: supply προθήσομαι. "But I will, as best I can (for what a plight is mine!), and by collecting ornaments," etc. The phrase ὥς ἔχω="as best I can in my present circumstances"; and τί πάθω; (lit. "what must I put up with?") explains and amplifies this. A short question interjected in a sentence is common in Euripides; cp. *v.* 1160, and *Hippolytus*, *vv.* 439 and 446.

615. κόσμον τ': the *τε* couples ὥς ἔχω and ἀγείρας', etc. She would lay out her daughter with what little she had herself, and with what she could collect from her fellow-captives.

619. ὦ σχήματ' οἴκων: "O glories of my home!" Or, taking σχήματα more literally, "O visions of my home!"

620. † ὦ πλείστ' ἔχων ... κεύτεκνώτατε: *i.e.* "blest with abundant wealth and children." *V.l.* κάλλιστα τ' εὐτεκνώτατε, where κάλλιστα τ' may be joined with πλείστα, making the same sense as before, or κάλλιστα may be taken adverbially with εὐτεκνώτατε. Some understand τέκνα with πλείστα, excluding the idea of wealth, and making εὐτεκνώτατε pleonastic.

624. ὁ μὲν : this and the following ὁ δέ are in "partitive apposition" to the subject of ἐγκοῦμεθα.

626. τὰ δ' οὐδέν : "but such things (*i.e.* τίμη and πλοῦτος) are nought." ἄλλως : supply the verb ἔχει or ἐστί, "are in vain"; and for the meaning of ἄλλως, cp. v. 489.

628. ὅτω ... μηδὲν κακόν : the negative is μηδέν, because of the indefinite reference of ὅτω ("generic" force) ; or, putting it in another way, we may say ὅτω contains a condition, *i.e.* = εἴ τι νι.

SECOND STASIMON OR CHORAL INTERLUDE. Vv. 629-656.

629-656. *The woes of Troy began when Paris built his ship to sail to Greece. From the folly of one came destruction to all. The Judgment of Paris brought war and death. And there is weeping, too, by the river of Sparta.*

631. Ἰδαίαν ... ὕλαν : *i.e.* the pine-trees on Mount Ida that overhung Troy.

632. Ἀλέξανδρος : the usual name of Paris in Epic poetry.

635. λέκτρα : the singular λέκτρον denotes the concrete object, "a bed"; the plural form denotes the more general idea, "marriage." Cp. note on v. 403. τάν : for the normal relative ἣν ; see on v. 473.

639. ἀνάγκαι : *i.e.* the doom of slavery. The meaning may be seen by reference to vv. 362 (ἀνάγκην σιτοποιόν) and 584 (θεῶν ἀναγκαῖον).

640. κοινὸν δ' ἐξ ἰδίας ἀνοίας : "coming to all from the folly of one"; the same antithesis occurs again in vv. 902, 903.

641. τᾷ Σιμουντίδι γὰρ : the Simois (Σιμοῦς = Σιμόεις) was one of the rivers of Troy. Hence Σιμουντίς = Trojan.

642. ἀπ' ἄλλων : "from others," *i.e.* "from the Greeks"; or, possibly, "from the gods."

644. ἄν ... κρίνει τρισσὰς μακάρων παῖδας : another double accusative construction ; ἄν (for ἣν) is the internal object (a cognate acc.), while παῖδας represents the external or direct object. The "three daughters of the gods" were Aphrodite, Hera, and Athene (Venus, Juno, and Minerva), who disputed for the golden apple to be given to the fairest, which was allotted to Aphrodite by the umpire Paris, then only known as a young herdsman on Mount Ida.

649. ἐπὶ δορὶ κ.τ.λ. : "with the result of war." ἐπὶ with the dative denotes "attendant circumstances" or "conditions," and these prospectively viewed may be a result (though more often a purpose).

650. τις ... Λάκαινα ... κόρα : "many a Spartan maid," τις being used in a collective sense. Some see in this a reference to the Spartan defeat by the Athenians at Sphacteria in 425 B.C. Cp. INTRODUCTION, § 12. Εὐρώταν : the chief river in Laconia.

656. δίαιμον ... τιθεμένα : "making bloody"; an Ionic use of the verb imitated by Attic poets.

THIRD EPEISODION. Vv. 657-904.

657-725. *The attendant who had gone for water returns with the corpse of Polydorus covered up. She calls for Hecuba, who, on entering, takes it to be the body of Polyxena, or Cassandra; then, seeing it uncovered, she recognises the treachery of her "friend," Polymestor. The attendant has simply found the corpse cast up by the waves; but Hecuba, mindful of her warning dream, knows full well how he has been murdered.*

659. **θῆλυν**: this adjective (as well as one or two others in -*us*) is frequently of two terminations in poetry.

661. **τάλαινα ... βοῆς**: the genitive is causal, "wretched because of thy cry"; cp. *v.* 211.

664. **εὐφημεῖν στόμα**: the accusative may be cognate, "to utter well-omened speech"; or an acc. of reference, "to be well-omened in their language."

665. **† δόμων ὕπερ**: "from beyond the houses"; though some think the prep. can mean "from within." *V.l.* ἄπο and ὕπο.

667. **κάτι**: crasis of *καὶ ἔτι*.

668. **κούκέτ' εἰ βλέπουσα φῶς**: "and thou art no longer, though thou see'st the light." But possibly *εἰ βλέπουσα* is an analytic form (cp. *v.* 579, *εἰ δώσων*), and the sentence is simply "and no longer art thou a living woman."

670. **εἶπας ... ὠνείδισας**: these aorists may be translated as presents, "thou sayest nothing new," etc.; see on *v.* 440. The Greek speaker quite logically refers back to the time just past; we, with looser tense usages, regard the past action as carried on into the present. This aorist is variously called "aorist of the immediate past," or sometimes the "momentary (or instantaneous) aorist." So *v.* 881, *εἶπας* "you mean." **εἰδόσιν**: the masculine plu. makes the reference to herself less direct; cp. *note* on *v.* 237.

671. **μοι**: probably ethic dative; "but why, I pray," etc.

673. **σπουδὴν ἔχειν**: *i.e.* *σπουδάσθαι*, "to be being urged on."

674. **μοι**: ethic dative; "she bewails me Polyxena," would be a Shakespearian rendering. The two lines are an "aside."

675. **πημάτων οὐχ ἄπτεται**: "grasps not her woes"; the usual partitive genitive with a verb of *taking hold of*.

676. **μῶν**: = *μή οὖν* = *num.* **τὸ βακχείον κάρα ... Κασάνδρας**: so *δέμας Ἀγαμέμνονος*, in *v.* 724. In such periphrastic forms *κάρα* (like *caput* in Latin) often expresses affection, "our dear Cassandra, the inspired prophetess."

679. **ἄθρησον ... εἰ**: "look at ... and see if," etc.

682. **οἴκοις**: local dative without preposition (poetical usage); cp. *v.* 457.

683. **ἀπωλόμην ... εἰμί**: the tense usage has already been noted on *v.* 440.

684. Here begins a *κόμμος*, or dirge sung by an actor, and alternating with lines from the Chorus.

685. *κατάρχομαι* : the word is partly technical, being often used of commencing a religious rite.

686. *βακχεῖον* : "frenzied," but with a notion also of "prophetic" (cp. *v.* 676), as Hecuba divines very quickly how her son met his fate. *ἐξ ἀλάστορος* : join with *κακῶν* (which is objective genitive with *ἀρτιμαθής*), "evils from some avenging spirit." The word *ἀλάστωρ* (supply *δαίμων*) means much the same as *Ἄτη* or *Νέμεσις*, the spirit of divine vengeance visited on children and children's children.

688. *ἔγνως γάρ, κ.τ.λ.* : "what, dost thou recognise a curse on (or from) thy son?" The aorist *ἔγνως* is that noted on *v.* 670; and *παιδός* may perhaps refer, not to Polydorus, but to Paris, who in the preceding chorus was described as the author of all their troubles. Another explanation of the line is that the Chorus, mistaking the meaning of Hecuba's word *ἀρτιμαθής*, ask, "didst thou know already the death of thy son?"

690. *ἕτερα ... ἀφ' ἐτέρων* : "one succession of evils after another."

692. *ἐπισχῆσει* : "shall dawn upon me"; or "shall come to stay my grief." Or, if we read *ἀστένακτον ἀδάκρυτον*, "shall keep me from groans and tears."

698. *νιν κυρῶ* : the accusative with *κυρῶ* is rare.

702. *ἔμαθον* : "I interpreted rightly." She refers back to her words in *v.* 72 and the following.

711. *ἔν'* : "where," *i.e.* with whom.

712. *τί λέξεις* : see note on *v.* 511.

714. *ἄρρητ'*, *κ.τ.λ.* : she uses the plural forms as less definitely referring to the deed, which she can hardly bring herself to acknowledge.

715. *δίκαι ξένων* : *i.e.* the sense of right and wrong that should subsist betwixt allied friends.

724. *δέμας Ἀγαμέμνονος* : "the stately Agamemnon." Cp. *κάρη Κασάνδρας* in *v.* 676.

725. *τοῦνθένδε* : crasis of *τὸ ἐνθένδε*, "forthwith"; an adverbial accusative, like *τοῦπὶ σέ*, *v.* 514.

726-845. *Enter Agamemnon reminding Hecuba that her daughter's body waits for burial. He sees the corpse and wonders. Hecuba debates with herself whether to ask Agamemnon's help; which she finally supplicates, telling of the murder of Polydorus, and urging on the king the claims of the divine law. As he shows some disinclination, she bitterly asks why the art of persuasion is not taught as the one thing needful. She recites her miseries, alludes to the king's love for her daughter Cassandra, and ends with a powerful appeal to his nobility and justice.*

727. *ἐφ' οἷσπερ* : by attraction (or assimilation) of the relative, for *ἐπὶ τοῦτοισ ᾧ*, "on those conditions which," etc. Relative attraction is normal (or "Attic") when the relative is attracted from the accusative into the genitive or dative, as here or *v.* 759.

728. μή θιγγάνειν, κ.τ.λ.: a quotation of Hecuba's own words, v. 605.

731. τὰκεῖθεν: lit. "things from there," i.e. "things there." The transition of the *whence* idea into the *where* or local relation is general in Latin and Greek. Thus the Greek genitive and Latin ablative (having the root-notion of *motion from*) develop a local meaning. Cp. vv. 1150 and 1152, and notes.

732. ἐστὶν καλῶς: the adverb is a repetition of the preceding εἶ, and πεπραγμένα is understood; "if any of such things is (to be called) 'well' done."

733. ἐπὶ σκηναῖς: "by the tents."

736. Hecuba muses in a series of "asides" till v. 751.

737. προσπέσω γόνυ: when transitive this verb usually means "to supplicate," though the phrase in the text is a common one. The subjunctive is deliberative, though the preceding δράσω may very well be fut. indicative. The two forms are often mixed.

740. δύρει: poetic form for ὀδύρει.

742. † ἄλγος ἄν ... ἄν: for the double ἄν, see note on v. 359. Some editors, on the ground that the sentence is too short for the double ἄν, read ἄλγος αἶ, or προσθείμεθα.

744. ἐξιστορήσαι ... ὁδόν: "search out the track."

745. πρὸς τὸ δυσμενὲς μᾶλλον: "looking too much to his hostility"; cp. note on v. 861.

748. ἐς ταυτόν: supply ἐμοί, "to the same conclusion as myself."

749. τιμωρεῖν ... τέκνοισι: "to take vengeance for my children"; the verb takes an accusative of the person (or the crime) punished. The middle (cp. v. 756) means "to avenge oneself on," or generally "to punish."

751. καῖν: crasis of καὶ ἐάν=sive.

752. τῶνδε γουνάτων, κ.τ.λ.: here Hecuba suddenly turns to Agamemnon, and supplicates with the formal usage. The genitive may be causal (cp. "I pray thee of thy mercy"). Or the phrase may be elliptical and mean "touching thy beard," etc. For the Ionic form, γουνάτων for γονάτων, cp. κούρη for κόρη, etc.

754. μῶν: = μή οὖν, Latin *num*.

755. θέσθαι: "to make for yourself." Compare with the active ἔθηκε, v. 722. ῥάδιον, κ.τ.λ.: apparently he means he is ready to give her freedom. Some think he suggests suicide.

759. ὧν: attraction of the relative; see note on v. 727.

760. οὗ: "on which"; governed by the force of κατα- (= "down on") in the verb. Or "for which," i.e. objective genitive with δάκρυ.

762. ζώνης ὑπο: i.e. "in my womb." The order of the two sentences is a ὑστερον πρότερον, or πρωθύστερον as it is sometimes called.

765. ἥ γάρ: an interrogative form denoting surprise, or aroused interest in the speaker, with a little incredulity. So in vv. 1047 and 1124.

766. ἀνόνητά γ': supply ἔτεκον.

767. πτόλις: Ionic form for πόλις; so πτόλεμος for πόλεμος.

772. **πικροτάτου** : "that was to cost him dear"; a proleptic use of the adjective. For the meaning of **πικρός**, cp. *Bacchae*, 357 (**πικρὰν βάκχευσιν**) and 634 (**πικροτάτους ἰδόντι δεσμούς τοὺς ἐμούς**, "seeing to his cost my imprisonment"). In *Hippolytus*, 635, **πικρὸν** and **χαίρων** are in contrast.

775. **ἦ που** : this form denotes a question put with some hesitation.

776. **τοιαῦτ'** : supply **ἐστί**, "even so."

783. **πόνων** : causal genitive with **σχετλία**.

786. **τὴν τύχην αὐτήν** : "Misfortune herself." So Cicero, *Tusc.*, IV. 31, *Fortunam ipsam anteibo*.

788. **ὅσια** : i.e. what is according to divine law ; Lat. *fas*, as opposed to *δίκαια* = *ius*.

789. **στέργοιμ' ἄν** : the form here expresses a mild future, and indicates Hecuba's reluctance to make the admission. Cp. note on v. 485, **ποῦ ... Ἐκάβην ἄν ἐξεύροιμι** ; **τοῦμπαλιν** : i.e. **τὸ ἔμπαλιν**, "the contrary" ; **εἰ δὲ τοῦμπαλιν** = *sin minus*.

790. **ἀνδρὸς ... ξένου** : the addition of **ἀνὴρ** is generally complimentary, but it may get the opposite meaning from irony or mere formality.

793. There is considerable doubt as to the genuineness of the next few lines, which are involved in construction and have needless repetitions.

794. **ξενίας τ' ἀριθμῷ πρῶτα** : **ξενίας** may be an adjective, to be joined with **κοινῆς**, or a noun ; and **ἀριθμῷ πρῶτα** had best be connected as one adverbial phrase : "oft having met with a table shared with me, and a hospitable one (or and with hospitality) beyond all others among my friends." Others join **ξενίας ἀριθμῷ**, and make **πρῶτα** object of **τυχῶν** understood : "and in respect of hospitality having met with the best treatment of all my friends."

795. **καὶ λαβὼν προμηθίαν** : "and having received consideration from me" ; or "and after having assumed the guardianship of the boy." Or, connecting the phrase with what follows, render "even with malice prepense he slew the boy" ; cp. Polymestor's own account, v. 1137.

796. **εἰ κτανεῖν ἐβούλετο** : the sentence is elliptical ; "he did not deign to find the boy a tomb, as he might very well have done, even if he were determined to kill him."

799. **χὼ κείνων κρατῶν** : **χὼ**, crasis of **καὶ ὁ**. The genitive **κείνων** (for **ἐκείνων**) may be taken objectively, "and law that rules over them" ; or subjectively, "and their law that prevails."

800. **νόμος** : understand **σθένει**. The comprehensive nature of the word **νόμος**—"established custom, or convention, that becomes a definite principle or law"—creates some difficulty in interpreting the passage. Euripides seems to have followed the teaching of Anaxagoras, that a central intelligent principle governed the universe ; and this the poet would variously call **νόμος**, or **θεός**, or **ἀνάγκη**, etc. **νόμῳ γὰρ, κ.τ.λ.** : "for by law (i.e. by recognising this principle of law in the natural world) we believe in the gods." Or possibly Euripides, speaking more sophistically, means "law is stronger than the gods, for it is only through law (i.e. convention) that we believe in them." There may be

also some political irony implied against the Athenian laws, under which a man could be prosecuted, as Socrates was, for not believing in the recognised deities. The first explanation is best, as Euripides, whatever his real views were, was serious and reverential in questions of religion; and the solemn impressiveness of the passage seems to exclude sophistry and irony.

802. **ἐς σ' ἀνελθών**: Agamemnon was the Homeric βασιλεύς, ruling by divine right, and so an embodiment of divine law. If he corrupted it, justice must vanish from among men.

804. **φέρειν**: "to plunder"; usually used in connection with ἄγειν, Latin *ferre et agere*. There is no special reference to Polymestor. Murder and sacrilege go naturally together as the two worst of crimes.

806. **ἐν αἰσχροῦ θέμενος**: "accounting these things as shame." αἰδέσθητί με: lit. "have respect for me"; the verb was often used in the Athenian law-courts in the sense of showing mercy judicially.

807. **ὥς γραφεύς τ' ἀποσταθείς**: i.e. standing back, as an artist from his canvas, to judge the general effect. Euripides is said to have studied painting.

812. **ποῖ μ' ὑπεξάγεις πόδα**: "whither dost thou stealthily withdraw thy foot from me?" In Greek verse a verb and its object sometimes combine as one expression to govern a further object. Here ὑπεξάγεις πόδα = φεύγεις, and governs με.

813. **ῥοικα πράξειν οὐδέν**: "it seems I shall accomplish nought"; the personal construction, where English prefers the impersonal. So Latin *videor nihil profecturus esse*.

816. **πειθῶ δέ, κ.τ.λ.**: the sophists, with their professional teaching of rhetoric ("the art of persuasion"), had made a great impression on the Greek world, notwithstanding the attacks made on them from all quarters. The common accusation against them was that their art "made the worse cause seem the better," and so was immoral. See INTRODUCTION, § 11.

817. **ἐς τέλος**: "thoroughly"; to be joined with *μανθάνειν*.

818. **μισθοὺς διδόντες**: the sophists were attacked by their enemies for taking fees for teaching. Euripides had himself studied under the sophist Prodicus. **ἔν' ἦν, κ.τ.λ.**: a historic tense of the indicative after ἵνα denotes a purpose depending on some unfulfilled condition, and thus a purpose that has not been or cannot be carried out. "Why do we not learn persuasion, that at any time it might be possible (ἦν = ἐξῆν) to advocate whatever one liked and win the case as well?" The ἅμα implies that, with perfect rhetoric, advocacy and success would be identical. **βούλοιτο**: optative of indefinite frequency.

820. **τί οὖν**: the οὖν marks the resumption of her direct appeal to Agamemnon. Note the *hiatus*. **τις**: indefinite reference to the speaker; cp. the first person plural form, and French *on*.

822. **ἐπ' αἰσχροῖς αἰχμάλωτος**: "a slave for menial services"; for ἐπί, see on v. 649. **οἶχομαι**: like ὄλωλα, "I am as good as dead."

825. **εἰρήσεται**: future perfect, a poetical form for prose *ῥηθήσεται*,

827. † ἡ φοιβάς, ἦν, κ.τ.λ. : *v.l.* ἡ φοιβάς ἦν καλοῦσι, Κάσανδρα, Φρύγες, "Cassandra, 'the prophetess,' as the Phrygians call her." In support of this reading we have the assertion of the scholiast that her proper (Trojan) name was Alexandra.

828. ποῦ ... δείξεις : *i.e.* "in what way will you acknowledge?"

830. κείνης δ' ἐγώ : supply τίνα χάριν ἔξω.

831, 832. The two lines sometimes inserted here are undoubtedly spurious.

834. ὄντα κηδεστήν ... δράσεις : *i.e.* δράσεις (καλῶς ἄνδρα) ὄντα, κ.τ.λ.

835. ἐνός ... ἔτι : the usual interpretation, "my speech still lacks one thing," is not quite satisfactory, as Hecuba has no further argument to advance ; she has come to her peroration. Possibly Agamemnon turns away again—ἄκουε δὴ νυν seems to imply this—and Hecuba says despairingly, "My one (unsupported) voice [lit. "the voice of one person"] still fails, I see : I would I had a thousand." μοι = "I see" (or perhaps "alas"), ethic dative.

836. εἴ μοι γένοιτο : *i.e.* εἴθε γένοιτο, "O that I might have."

838. Δαιδάλου : Daedalus, the embodiment of inventive genius in mythology, was said to have made figures that moved and spoke.

839. ἔχουντο : optative by assimilation to γένοιτο above.

843. ἀλλ' ὅμως : supply παράσχεις.

844. ἐσθλοῦ γὰρ ἀνδρός : predicative genitive ; supply ἐστί.

846-904. *After a remark from the Chorus on the irony of fortune, Agamemnon commiserates the fate of Hecuba, but fears to oppose public feeling. Hecuba laments that no man is ever a free agent ; and suggests that, if the interference of the Greeks is prevented, she and the Trojan women can exact vengeance, even as the Lemnian women and the Danaids did. Agamemnon acquiesces and wishes them luck.*

846. συμπίπτει : "come to pass" ; others translate, "clash together."

847. † καὶ τὰς ἀνάγκας ... διώρισαν : "and the laws of circumstance are wont to determine men's closest ties." Thus διώρισαν is a *gnomic* aorist (cp. note on *v.* 598), and τὰς ἀνάγκας = *necessitudines*. Suggested emendations are τῆς ἀνάγκης ("the laws of necessity determine"), and χρόνοι ("times and seasons") for νόμοι.

851. δι' οἴκτου ... ἔχω : "I regard with pity" ; this idiomatic use of διὰ is very common.

853. τήνδε ... δίκην : *i.e.* "the penalty for this."

854. † εἴ πως φανείη : a sudden alteration of construction (*anacoluthon*), as the sentence begins with βούλομαι, a statement of fact, and then becomes conditional, as though it had begun with βουλοίμην ἂν (or δοῦναι ἂν). "That is, if it (*i.e.* the penalty) should haply be manifested in such a way as to satisfy you, without my appearing to the army," etc. Others take φανείη impersonally ("if it should appear possible"), or read φανείην. For the meaning of the phrase σοὶ ἔχειν καλῶς, cp. *Hippolytus*, 50 : δίκην τοσαύτην ὥστ' ἐμοὶ καλῶς ἔχειν,

855. **στρατῶ τε μὴ δόξαιμι** : the strictly correct continuation would have been (after ὥστε) **στρατῶ τε ἐμὲ μὴ δόξαι** ; but the finite mood is no doubt due to assimilation to **φανείη**.

857. **ἔστιν ... ἧ** : lit. "there is where," i.e. "in one point"; cp. **ἔστιν ὅτε**, "sometimes."

859. **† εἰ δ' ἐμοὶ φίλος** : a generally accepted conjecture for the MSS. reading **εἰ δὲ σοί**.

860. **χωρὶς τοῦτο** : supply **ἐστί**.

861. **πρὸς ταῦτα** : "having regard to this," i.e. "wherefore." For **πρὸς**, see on v. 745.

863. **Ἀχαιοῖς** : a common dative (with **διαβάλλω**) expressing the person to whom the slander is uttered ; not dat. of agent.

866. **πόλεος** : an older and poetic form for **πόλεως**.

867. **εἴργουσι χρῆσθαι μὴ ... τρόποις** : verbs containing a negative idea (*denying, preventing, etc.*) are followed by a "redundant" **μὴ** : "prevent him from indulging in ways that accord with his judgment." Others, owing to the position of **μὴ**, take it as negating **κατὰ γνώμην** : "constrain him to adopt a line against his judgment."

868. **τῷ τ' ὄχλῳ πλέον νέμεις** : "ascribe too much importance to the horde"; **ὄχλῳ**, a contemptuous expression for the army, is not used in its former sense of camp-followers (v. 607).

874. **εἶργε μὴ δοκῶν** : "keep it in check, but appear not to be doing so." The negative is **μὴ** because the imperative notion runs on to **δοκῶν**. **ἐμὴν χάριν** : "for my sake"; adverbial accusative ; cp. **χρέος**, v. 892.

881. **εἶπας** : "you mean," the aorist of the "immediate past" or "momentary" aorist ; see note on **εἶπας**, v. 670.

882. **φονεᾶ** : the short **α** is quite irregular.

883. **ἀρσένων ... κράτος** : either "power over men" (objective genitive), or "the might of men" (subjective).

885. **μέμφομαι** : "I think little of"; not the usual meaning of "I blame."

886. **εἶλον Αἰγύπτου τέκνα** : **αἰρέω** = "to kill," as often in Homer. The fifty sons of Aegyptus, with one exception, were slain on their wedding night by their brides, the fifty daughters of Danaus. Hypermaestra alone (the *splendide mendax* of Horace) spared her husband.

887. **Δῆμνον** : the Argonauts on coming to Lemnos found the women had killed off all the men for marrying Thracian wives.

888. **ὥς** : the adverb "thus"; cp. note on v. 441.

889. **μοι** : ethic dative, "if you please."

890. **καὶ σύ** : addressed to the attendant, probably the same one who commenced the scene. **πλαθείσα** : **ἐπλάθην** is used as well as **ἐπελάσθην** for the aorist passive of **πελάω** or **πελάζω**.

892. **σὺν ... χρέος** : like **ἐμὴν χάριν**, v. 874, an adverbial accusative (of reference or extent), "on a matter that affects thee."

900. **νῦν δ'** : "but as it is."

901. **πλοῦν ὁρῶντας ἥσυχον** : "looking out for a chance of a calm voyage." For the meaning of **ὁρῶντας**, cp. the common **ὄρα μὴ**, "look

out lest"; the word is in agreement with the implied subject (accusative) of μένειν, *i.e.* ἡμᾶς οἱ τοὺς στρατιώτας. The word ἡσυχον may be also taken as an adverb with μένειν, "to wait quietly."

THIRD STASIMON OR CHORAL INTERLUDE. Vv. 905-952.

905-952. *Troy is fallen and dishonoured. It happened in the night, just after our rejoicing in the thought that the Greeks were gone. I was preparing for rest as the cry arose, and fled to the sanctuary in vain. They carried me away into captivity. Curses on Helen and Paris!*

906. τῶν ἀπορθήτων: supply πόλεων; the genitive is partitive. λέξει: "shalt thou be called"; a middle future used passively, a usage normal with λέξομαι, and common in certain other forms, *e.g.* δηλώσεται, "it will be shown."

907. ἀμφί σε κρύπτει: *tnesis* for ἀμφικρύπτει σε.

910. ἀπὸ ... κέκαρσαι: *tnesis*; from ἀποκείρω.

911. κατὰ ... κέχρωσαι: *tnesis* again. κηλίδ': a cognate accusative, retained with the passive verb.

914. ὠλλύμαν: imperfect, "my ruin began."

915. ἥμος: "when," Ionic and Homeric form. ἐκ: "after"; *cp.* v. 55.

916. σκίδναται: σκίδναμαι is a collateral form of σκεδάννυμαι. μολπᾶν δ' ἀπο: "and after songs." For Doric form, see INTRODUCTION, § 8.

920. ξυστὸν δ': supply ἦν. The sentence is parenthetical.

921. ναύταν: adjectivally used. οὐκέθ' ὁρῶν: "seeing no longer"; or, as in v. 901, "no longer looking out for." The Greeks had sailed away, feigning retreat.

922. Τροίαν ... ἐμβεβῶτα: "that had once set foot on the plain of Troy"; or, possibly, "that had already entered (*i.e.* in the wooden horse) the town of Troy."

926. ἀτέρμονας εἰς αὐγὰς: "into the unfathomable depths of the mirror's rays." Or the epithet may suggest the endless shimmering rays reflected from polished metal, like the celebrated Aeschylean phrase, κυμάτων ἀνήριθμον γέλασμα.

927. † ἐπιδέμνιος ... πέσοιμι: like ἀφῆκε πόντιον, v. 797. But the line is very pleonastic. *V.l.* ἐπιδέμνιον, with εὐνάν, "my cushioned couch."

934. Δωρὶς ὡς κόρα: Spartan rigour allowed but one garment to the girls.

935. προσίζουσ' ... Ἀρτεμιν: "sitting (as a suppliant) at the shrine of Artemis."

939. ἀποσκοποῦσ': "gazing intently on"; *cp.* ἀπόβλεπτος and *note*, v. 355. νόστιμον ... πόδα: *i.e.* "its return voyage."

942. τάλαιν', ἀπείπον ἄλγει: ἀπείπον may be taken as parallel to ἄγομαι, v. 937, and perhaps connected with it by the τε in v. 939, in

which case a comma only must be placed after 'Ιλιάδος. Others take the sentence as a parenthesis—"Alas, I faint with sorrow"—the aorist being like ἀπωλόμην, v. 440.

946. διδοῦσ' : the nominative refers back to the subject of ἀπεῖπον ; or, if that is regarded as parenthetical, to the subject of the sentence beginning v. 937.

947. ἐπώλεσεν : "drove me in ruin."

950. ἄν : referring back to Ἑλέναν, v. 943. From it the subject of the next sentence must be understood.

THE EXODOS. Vv. 953-END.

953-1022. *Polymestor enters with hypocritical sympathy and with excuses for his absence before. Hecuba, getting him to dismiss his guards, questions him as to her son and the treasure ; and finally lures him and his children into the tent by hints of treasure hidden there.*

956. οὐκ ἔστιν οὐδέν : the negatives strengthen one another. The words in Polymestor's mouth are unconscious irony. The marked irony that occurs throughout the dialogue cannot fail to be noticed.

957. καλῶς πράσσοντα μὴ πράξεν κακῶς : "nor the belief that because a man is faring well he will not fare evilly."

958. αὐτά : "such beliefs"; or perhaps τὸ καλῶς πράττειν and the reverse.

961. προκόπτουτ' : in agreement with the implied subject of θρηνεῖν ; the metaphor is that of "pioneering." κακῶν : to be taken with ἐς πρόσθεν (= ἐς τὸ πρόσθεν), "ahead in evils"; or, possibly, "ahead of his evils."

962. τῆς ἐμῆς ἀπουσίας : better taken as a causal genitive than as a partitive gen. with τι.

966. ἐς ταυτόν : to be taken with συμπίπτει ("falls in with me"), rather than with πόδα αἶροντι ("starting on the same errand").

971. τυγχάνουσ' : nom., because αἰδῶς μ' ἔχει = αἰδοῦμαι ; a construction κατὰ σύνεσιν.

975. γυναῖκας ... μὴ βλέπειν : "forbidding women to look"; the negative μή gives an imperative force to the clause.

976. τίς χρεῖα σ' : supply ἔχει.

977. τί χρήμ' : adverbial acc. of reference, "wherefore?"

986. εἰπέ παῖδ' ... εἰ ζῇ : i.e. "tell me if my child lives." The subject of the dependent verb is emphasized by being shifted into the principal sentence (by the figure called *antiptōsis*).

989. τοῦκείνου ... μέρος : i.e. τὸ ἐκείνου μέρος, adverbial acc., "as far as he is concerned." The μέν suggests some such contrasted clause as "though you may not be in other things."

993. ὥς σέ : "to thee"; ὥς is prepositionally used with words denoting persons only.

996. ἔρα τῶν πλησίων : i.e. τοῦ χρυσοῦ τῶν πλησίων ; or τῶν πλησίων is put loosely for τῶν τοῦ πλησίου, "the things of thy neighbour."

997. ἥκιστ' : Latin *minime*, "by no means." ὀναίμην : though the optative and infinitive (ὀνασθαι) are common, the indicative ὀνάμην is found only in late Greek.

1000. ἔστ' : as the subject following is plural (κατώρυχες) we have a *schema Pindaricum*. The verb always comes first, so that the plural subject is an afterthought, or slight *anacoluthon*. ἐμοὶ φιλεῖ : dative of the agent, which is rare unless with the perfect and pluperfect tenses.

1007. ἔλεξας : "thou speakest"; cp. εἶπας, and *notes*, vv. 670 and 881.

1011. τῶν ἐκεῖ : "of matters there," i.e. "of the local surroundings"; partitive gen. with τι.

1013. † ποῦ δῆτα ... ἦ : Polymestor looks about him as he says ποῦ δῆτα ; then turns to Hecuba with ἦ, "or have you it hidden in your garments?" V.l. ἦ, the interrogative particle.

1015. ποῦ δ' : Polymestor repeats his question incredulously ; he cannot see where they can have hidden treasure in the lines of the Greek naval encampment.

1017. τάνδον : crasis of τὰ ἔνδον ; supply ἐστί. κάρσένων : crasis of καὶ ἀρσένων, the usual genitive with a word implying *deficiency* or *want*.

1019. ἔρπ' : in tragedy the word seems to lose its original force, and to mean simply to "come" or "go."

1020. λῦσαι ... πόδα : "to loose their sheets"; πόδα here seems to have its technical meaning, and not the metaphorical force of νόστιμον ἐκίνησεν πόδα, v. 939.

1021. ὥς πάντα πράξας : Hecuba's bitter irony here reaches its climax ; "having done everything you should" is the meaning to Polymestor ; but the words suggest also "having fared as you deserve," and perhaps a further meaning of πράσσειν, "to get in a payment due," is also present. ὦν σε δεῖ : so in the *Hippolytus*, οὐ πόνου πολλοῦ με δεῖ ; but the dative of the person is much commoner than the accusative.

1023-1131. On the departure of Hecuba and Polymestor the Chorus briefly forebode the destruction of the latter, whose cries are heard behind the scenes. Hecuba rushes in (v. 1044) and tells what she has done. Then (v. 1056) the blinded Polymestor staggers in, raging like a wild beast. He knows not where to go in pursuit, and fears to leave the bodies of his children. Finally he bellows for help, and Agamemnon, hearing the uproar, enters, and can hardly believe Hecuba has done the deed. He rebukes the savage outbursts of the Thracian, and hears the case judicially.

1025. ἀλίμενόν τις ὥς κ.τ.λ. : "as one that hath fallen with a side-long lurch into a harbourless sea thou shalt be cast forth from dear life, for thou hast taken life." This seems the best rendering of a much-disputed passage. But ἀντλος (except in Pindar) means the bilge, or bottom of the hold of a ship ; and ἐκπεσεῖ φίλας καρδίας, etc., may very well mean "thou shalt fall from (be cheated of) thy heart's

desire, destroying thy life." In Homer we read of a woman killed by falling into a ship's hold. On the other hand, Euripides seems fond of the metaphor of falling into a sea of trouble from which there is no escape; cp. *Hippolytus*, 470 and 823. The verb ἀμέρδω cannot mean "to lose."

1029. τὸ γὰρ ὑπέγγυον, κ.τ.λ.: "for where liability to (human) justice and liability to the gods coincide, fatal, aye fatal is the evil."

1032. ὁδοῦ τῆσδ' ἐλπὶς: "the hopes of thy journey here."

1035. Polymestor's cries from within are heard. The usage of the Greek theatre forbade scenes of violence on the stage.

1036. The Chorus is here divided into two groups, called ἡμιχόρια, and the leader of each (speaking for her whole group) addresses the other group. The accomplices in Hecuba's deed are of course others of the captive women.

1037. σφαγῆς: causal genitive.

1039. οὔτι μὴ φύγητε: the idiom of οὐ μὴ with the subjunctive is explained by the ellipsis of some verb of fearing; thus, "there is no fear lest you flee," comes to get the usual meaning of the idiom, "certainly you shall not flee," i.e. a strong denial. The 2nd person of the future indicative also follows οὐ μὴ with a like meaning (though often it has the force of a prohibition).

1040. βάλλων: "with my blows"; cp. βέλος in the next line.

1041. ἰδοῦ: "mark that"; the word need not imply that any actual weapon came on the stage, as some say. The line is sometimes given to Polymestor. βαρείας χειρὸς ὀρμᾶται βέλος: the βέλος is evidently his fist. Hecuba and the women took care that he had none other; see v. 1156. For a similar usage, cp. *tela* in Vergil, *Aen.* V. 438: *corpore tela modo atque oculis vigilantibus exit*, said of Entellus in the boxing match.

1042. βούλεσθ' ἐπεσπέσωμεν: the deliberative subjunctive is often introduced by βούλει, θέλεις, or some such word, on which it may be to some extent dependent. In an early stage of the language the two verbs would be grammatically independent; in post-classical (and modern) Greek the subjunctive is made definitely dependent by the insertion of ἵνα; the classical form in the text is somewhere between the two. ἀκμή: i.e. καιρός, "the critical moment."

1047. ἦ γάρ: the form denotes a question asked in wonder or excitement; cp. vv. 765 and 1124.

1051. παίδων ... σώμαθ': the bodies would be exhibited on an ἐκκύκλημα (see INTRODUCTION, § 5) here, or when the blinded Polymestor bursts in.

1055. † θυμῷ ... δυσμαχωτάτῳ: dative of manner with ῥέοντι, for which some read ζέοντι ("boiling over"); but the metaphor of ῥέοντι ("raging like a torrent") is common enough. Cp. Horace, *Sat.* I. 7, 26 and 28: *ruebat, flumen ut hibernum*, and *salso multoque fluenti*, said of the abusive Persius.

1058. τετράποδος βάσιν, κ.τ.λ.: "planting the steps of a four-footed mountain beast on my hands along the track"; τιθέμενος refers back to

the subject of κέλσω. Some make βάσιν object of κέλσω, and join τιθέμενος ἐπὶ (=ἐπιτιθέμενος) χεῖρα—"planting my hands along their track." Others, deleting stop after ἔχνος, connect ἐπὶ χεῖρα ποίαν—"in which direction?"

1059. ποίαν ... ἐξαλλάξω: understand ὁδόν, "what new direction shall I change to?"

1066. ποῖ καὶ ... πτώσσουσι μυχῶν: lit. "to which of the recesses in flight are they crouching in fear of me?" a *constructio praeagnans* for "whither have they fled and where are they crouching?" The intrans. verb πτώσσω is sometimes made trans. (=to hide from), but here it is helped by the phrase φυγὰ πτώσσουσι=φεύγουσι πτώσσουσαι. For the partitive genitive μυχῶν (with ποῖ), cp. ποῦ γῆς=ubi terrarum. For the interrogative form ποῖ καὶ, cp. note on v. 515.

1068. τυφλὸν ... φέγγος ἀπαλλάξας: "ridding me of this blinded ray," an *oxymoron* equivalent to "blindness."

1072. ἐμπλησθῶ: deliberative subjunctive.

1073. θοῖναν ἀγρίων ... θηρῶν: "a banquet on the wild beasts" (objective genitive), or "a wild beast banquet," i.e. like that of beasts (subjective genitive).

1075. ἀντίποιν': accusative in apposition grammatically to the word λῶβαν, but in sense, to the general idea of the preceding sentence.

1077. διαμοιρᾶσαι: prolative of τέκνα λιπῶν. A possible result is generally expressed by ὥστε and infin., but the conjunction is not unfrequently omitted; cp. vv. 5 and 1107.

1078. σφακτὰν κυσί, κ.τ.λ.: lit. "as a cruel, murderous, bloody feast for the dogs, or a casting forth on the mountains"; i.e. "a feast for the dogs, or a prey cast forth to the wild beasts of the mountains." The accusatives are in apposition to τέκνα. The conjunctions τε...τε are here disjunctive rather than co-ordinating. Possibly the οὐρείαν ἐκβολάν may be meant to suggest the common Greek practice of exposing infants to perish.

1080. κάμψω: "bend my course," metaphor from a ship tacking, or rounding a point. Others supply γόνυ; cp. v. 1150.

1081. ναῦς ὅπως, κ.τ.λ.: "furling my flax-wove robe about me, as a ship (brails up her canvas) with the seaman's cordage, when I have sped my course to yonder couch of death as guard over my children." The metaphor seems drawn from a guardship, or a blockading squadron, standing "off and on." Some see in κοίταν (=lair) a return to the wild-beast metaphor.

1085. σοι: dative of disadvantage.

1087. Some here insert δαίμων ἔδωκεν ὅστις ἐστὶ σοι βαρὺς, i.e. a spurious repetition of v. 722.

1090. κάτοχον: "subject unto."

1092. βοάν: probably the regular cry for help; cp. βοηθέω.

1098. λῶβας: causal genitive.

1100. † ἀμπτάμενος: for ἀναπτάμενος (ἀνίπταμαι=ἀναπέτομαι). MSS. read αἰθέρ' ἀμπτάμενος.

1101. Ὠρίων: the mighty hunter, who on his death became a con-

stellation, which rises soon after the summer solstice, and so marks the coming heat; as also does *Sirius*, the dog-star, representing Orion's hound.

1105. ὄσων: "from his eyes." τὸν ἐς Ἀίδα ... πορθμόν: *i.e.* the river Styx; πορθμόν is accusative of motion towards without a preposition (a poetical usage). For ἐς Ἀίδα (genitive) = ἐς Αἰδου δόμους, cp. *vv.* 418 and 483 and *notes*.

1107. συγγνώσθ': "it is pardonable." Certain adjectives (mostly verbals) are sometimes found in the neuter plural when the singular would be expected. Neuter forms in many cases, both in Latin and Greek, tend to lose the force of their inflexions; cp. *note* on δοκοῦν, *v.* 119. φέρειν: in prose we should generally find ὥστε φέρειν. Such (prolative) infinitives are generally active in Greek where we use the passive form in English.

1108. ἔξαπαλλάξαι: intransitive. ζόης: poetic and dialect form for ζωῆς.

1109. οὐ ... ἥσυχος: join these words.

1111. Ἠχώ: Euripides seems to be the first Greek poet who personified Echo.

1112. πεσόντας ἦσμεν: the latter is the true Attic form for ἦδειμεν or ἦδεμεν. For the participle construction, cp. *v.* 244 and *note*.

1113. παρέσχεν: παρέσχεν ἄν might have been expected, but the form in the text exactly corresponds to a common Latin usage of the indicative (for subjunctive) in the apodosis of conditional sentences. This indicative (1) may be a poetical exaggeration which says that a thing happened when it did not, but only *very nearly* happened; (2) or it may be justified as stating a fact, the real apodosis being implied; the sentence starts as a hypothetical form, and suddenly changes into a statement of fact; *i.e.* we have *anacoluthon*. Here παρέσχεν might be classed with (1), *i.e.* it is for παρέσχεν ἄν, or (2), but probably it belongs to (2). The English language admits the same idiom, "and but that we knew the towers of Troy had fallen, this clamour caused no small degree of fear." The real apodosis implied is, "we should have thought it was the Trojans." In ordinary parlance we should say, "It caused us fear, only we knew Troy had fallen." Cp. *note* on *v.* 1218.

1114. Polymestor quickly changes his note to glib hypocrisy, in the belief that Agamemnon is sure to take his side. Agamemnon's expression of surprise is not altogether a counterfeit (cp. *v.* 885), though he is playing the part Hecuba assigned to him.

1124. τί λέξεις; "what dost thou mean?" See *note* on *v.* 511 for the force of the formula. ἦ γάρ: interrogative form denoting excitement; cp. *vv.* 765 and 1047. His wild-beast ferocity breaks out again.

1127. οὗτος, τί πάσχεις: "fellow, what ails thee?" A contemptuous form of address; cp. *v.* 1280.

1128. μαργώσαν: only the participle of this verb occurs.

1129. τὸ βάρβαρον: *i.e.* the lack of the self-control and restraint that the Greeks so valued; cp. their proverb μηδὲν ἄγαν, "do nought in excess."

1132-1237. *Polymestor and Hecuba speak as plaintiff and defendant. The former alleges that he killed Polydorus, as being an enemy of the Greeks who might make Troy rise again, and necessitate another Trojan war, in which Thrace would suffer. He then describes how he was decoyed into the tents, disarmed, and blinded after seeing his children slain. Hecuba appeals to Agamemnon not to be misled by sophistry, and then turns on Polymestor with the retort that it was avarice only that instigated the deed. Why had he delayed till the fall of Troy? Why did he keep the gold instead of giving it to the Greeks? He had brought on himself a wretched fate; and no honest man would help him.*

1132. λέγοιμ' ἄν: the optative with ἄν, as before noted (v. 485), may be equivalent to a mild future.

The two speeches that follow are examples of the forensic rhetoric that delighted an audience of Athenians, who were all intellectual enough to appreciate it, and had besides a decided liking for the contentious business of the law courts. Euripides, imbued as he was with the rhetoric taught by the sophists (cp. *note* on v. 816, and INTRODUCTION, § 11), gives us many ἐπιδείξεις, or set displays, such as this. Even in the Roman law courts the advocate generally indulged in a *digressio* for rhetorical flourishes not very closely connected with his case.

1135. ὑποπτος: with an active force. Verbals in -τος are generally passive; but e.g. πιστός sometimes means "trusting." δῆ: like our colloquial "you know," or "I suppose." ἀλώσεως: objective genitive with ὑποπτος; cp. καρδίας δηκτήρια, v. 235.

1137. ὥς εὔ: "how well"; supply ἐπραξα or ἔκτεινα.

1139. ἀθροίσῃ καὶ ξυνοικίσῃ: for the subjunctive following a historic tense (ἔδεια), see *note* on v. 27. Here the regular sequence is reverted to at v. 1141, ἄρειαν, etc. This passing from the subjunctive to the optative is not uncommon; some see in it a distinction between an immediate consequence (subjunctive) and a more remote one (optative), and some a distinction between an apprehension and a conjecture; but neither view can be conclusively established.

1141. αἶαν: poetic form for γαῖαν, i.e. γῆν. † ἄρειαν: v.l. αἶροιεν, but as the action of setting sail is hardly a continuous one, the aorist is much more appropriate than the present.

1144. Τρώων: to be taken with γείτοσιν; not "for the sake of the Trojans," as some say. νῦν: i.e. a little while ago, "but now" in Shakespearian style. During the ten years' siege of Troy the Greeks subsisted by marauding expeditions into all the lands around them.

1146. λόγῳ ... τοιῷδε: explained by ὥς φράσουσα. The future participle with ὥς is often used to denote an alleged or supposed intention; cp. ὥς θανουμένους, v. 511.

1148. μ' εἰσάγει δόμους: one accusative is the object of the verb (ἄγει), the other of the preposition; cp. Lat. *exercitum flumen traducere*.

1149. εἰδέη: regular sequence, as εἰσάγει is a historic present.

1150. κλίνης ἐν μέσῳ: the words had better be thus connected, though the phrase might perhaps mean "on a couch in their midst," i.e. the genitive would be local, as in Homer. In Homer the genitive may express precise locality; though in ordinary Greek it only expresses the general whereabouts, e.g. δεξιᾶς (χειρός) = on the right.

1151. † χειρός: an emendation by the poet Milton for the MSS. χεῖρες. αἱ μὲν: in partitive apposition to πολλαί.

1152. ἔνθεν: "on the other side"; cp. τάκεῖθεν, v. 731. So in Latin *illinc*. ὥς δῆ: "as though, forsooth"; δῆ with the sarcastic force of δῆθεν.

1153. κερκίδ' Ἡδωνῆς χερός: κερκίς is properly the rod or comb with which the threads of the woof (or horizontal threads) were driven up and home to make the web close and even. It is used for the loom generally in v. 363; and here for the production of the loom, the "web of Thracian handiwork." The Edoni were a Thracian tribe who lived on the river Strymon.

1154. ὑπ' αὐγὰς ... λείσσουσαι: a *constructio praeagnans* for "holding them up to the light and inspecting them." Cp. v. 1066, ποῖ ... πτώσσουσι; the preposition (indicating *motion towards*) is ὑπό, because the light would come from the roof, windows being generally wanting in the Greek house. πέπλους: generally of women's garments; but barbarians are mostly represented with flowing robes.

1155. κάμακε: properly used of poles, or props, for vines; then for the spear-shaft and the spear generally.

1156. διπτύχου στολίσματος: the genitive may be called that of separation (with γυμνόν), or it may be called genitive of reference ("in respect of"), which is probably a development of the local idea that comes into the genitive. The "twofold equipment" seems to refer to the spears; others say to spears and cloak. The latter would be removed in case Polymestor might have concealed weapons.

1157. ἐκπαγλούμεναι: only found in the participle; an Ionic form surviving.

1159. γένοιτο: the subject is τέκνα, but neuter plurals denoting persons may have a plural verb. διαδοχαῖς ἀμείβουσαι χεροῖν: lit. "exchanging them with successions of hands."

1160. κατ': crasis of καὶ εἶτα. ἐκ: "after," as in ἐκ τυραννικῶν δόμων, v. 55. πῶς δοκεῖς: parenthetic (cp. v. 614) and colloquial, "what do you think?"

1162. αἱ δέ: a corresponding αἱ μὲν is implied before the preceding verb. So in v. 28 ἄλλοτε implies a preceding ἄλλοτε. † πολεμίων δίκην: "like enemies"; as this is a very feeble metaphor, a v.l., πολυπόδων ("devil-fish"), has been suggested. Δίκη meant originally "established usage" (cp. νόμος); thus δίκην as an adverbial accusative (cp. χάριν, "for the sake of") means "after the manner of."

1165. εἰ ... ἐξανισταλὴν ... κινούην: "whenever I tried to raise," etc. The optative here is that of "indefinite frequency" or iteration, and the tense expresses attempted action, as ἀποπέμπομαι in v. 72, where see note.

1166. κόμης κατείχον : supply με. For the genitive, cp. χερὸς and ἁώπης, vv. 523 and 543.

1167. πλήθει : Lat. *multitudine*, "superior numbers." ἥνυον : prose writers prefer the form ἀνύτω.

1168. πῆμα : in apposition to the general idea of the sentence.

1172. ἐκ δὲ πηδήσας : *tnesis* of ἐκπηδήσας.

1173. θῆρ ὥς : the latter word is accented because placed after its noun.

1174. ὥς κυνηγέτης : "like a hunter" beating for game ; a sudden change from the metaphor θῆρ ὥς of the previous line. Polymestor has mixed his metaphors before. Perhaps Euripides intended to suggest a barbarian imitating Greek culture with incomplete success ; and hence Hecuba's sneers in vv. 1200-1203. Otherwise we may have here an example of the careless writing often to be noted in Euripides.

1175. σπεύδων ... κτανών : note the difference of tenses for continuous and momentary action. The verb σπεύδω is generally intransitive, and we might here translate, "busying myself for thy sake" ; but in v. 1201, an intentional repetition of this phrase, σπεύδων is transitive, as also in v. 120, τὸ σὸν σπεύδων ἀγαθόν.

1178. εἴ τις ... τῶν πρίν : among the early misogynist writers Simonides of Amorgus was conspicuous. He flourished about 660 B.C.

1179. λέγων ἔστιν : such analytic verb-forms are fairly common in Herodotus, and are regarded in the tragedians as a survival of old Ionic ; cp. ἦν σπεύδων, v. 120.

1180. συντεμών : lit. "cutting it short," i.e. concisely.

1182. αἰεὶ : i.e. ἀεί, in the sense of "from time to time."

1183. μηδὲν θρασύνου μηδὲ ... μέμψῃ : in prohibitions the *present* imperative or the *aorist* subjunctive must be used. The former tense denotes, as usual, continuous action (Polymestor's general way of behaving), while the aorist stands for a particular (or momentary) act ; cp. v. 183. τοῖς σαυτοῦ κακοῖς : "by reason of your own evils" ; causal dative.

1185. These lines present considerable difficulty, and by many are regarded as spurious ; the MSS. reading certainly must be corrupt. Πολλαί may be taken as a provisional subject, "the generality of women" ; the change of person (εἰς' and πεφύκαμεν) is not unnatural, as the speaker would include herself and companions in the latter class, but not in the first. The MSS. reading of εἰς ἀριθμὸν τῶν κακῶν seems to give just the opposite sense to what is required. Hence alterations such as ἀντάριθμοι τῶν κακῶν, "we (the better women) are equal in number to the bad." Taking the emendation of οὐ κακῶν as most satisfactory (a modest expression of self-esteem seems appropriate), translate, "For in the generality of women some there are who arouse ill-feeling, but others of us fall into the class of those not bad in nature."

1187. Hecuba (or Euripides) has before alluded to the teaching of rhetoric by the sophists (see vv. 816-819), which was often attacked as immoral, because it might make ἥττων λόγος (the worse cause) seem

κρείττων (the better). οὐκ ἐχρῆν: "it were not right," i.e. would not be right; just as in Latin we have *melius fuit* for "it would have been better." So ἔδει λέγειν, just below. But it is very difficult to say how far a conditional (or potential) force comes into such expressions. (Cp. note on v. 1218.) It may be that here ἐχρῆν, ἔδρασε, and ἔδει, have rather the gnomic aorist force (for which see on v. 598), i.e. οὐκ ἐχρῆν ποτε implies "it never was (and never will be) right."

1189. εἴτε ... εἴτ': Latin *sive ... sive*, the τε having a disjunctive force like μέν and δέ. ἔδρασε: supply τις or ἄνθρωπος from ἀνθρώποισιν above.

1191. καὶ μὴ δύνασθαι: supply ἔδει αὐτόν. τᾶδικ' εὖ λέγειν: "to say unjust things well," i.e. to make ἡττων λόγος seem κρείττων.

1192. σοφοί: with a distinct reference to σοφισταί. οἱ τὰδ' ἡκριβωκότες: "those who have elaborated this art."

1193. διὰ τέλους εἶναι σοφοί: "be wise to the end," i.e. they are found out sooner or later.

1194. ἀπώλонт': gnomic aorist; see on v. 598.

1195. καί μοι, κ.τ.λ.: lit. "and your share (of my speech) stands thus for me by way of opening," i.e. my words to you thus form my preface. Hecuba's speech mimics the legal style, which, by rules of rhetoric, would require a προοίμιον or *exordium*, as well as the ἐπίλογος, which begins at v. 1232. ὦδε ... ἔχει: ἔχω with an adverb is intransitive. φροιμίσις: dative of manner or attendant circumstances.

1196. λόγοις: either "in (or with) argument," or "to his words" (I will make answer).

1197. φήσ' ... ἀπαλλάσσω ... κτανεῖν: note the *nominative with the infin.* construction where the subject of the infin. is that of the main verb; also the difference between the *present tense* (ἀπαλλάσσω) and the *aorist* (κτανεῖν), i.e. between continuous and momentary action.

1199. οὐποτ' ἂν ... ἂν: for the repetition of the particle, see note on v. 359. The repeated assertion of antagonism between Greek and barbarian may be due to some feeling against the alliance made between Athens and the Thracians some few years before the production of this play.

1201. τίνα ... χάριν: an ironical repetition of Polymestor's expression, v. 1175. Καί with the interrog. denotes strong feeling; cp. v. 515 and note.

1202. κηδεύσων τινά: "seeking to connect yourself with some Greek by a marriage?"

1204. ἔμελλον: supply οἱ Ἕλληνες.

1205. τίνα: object of πείσειν, which has also an internal object in τὰδε.

1206. εἰ βούλοιο: the real apodosis is implied, λέγοις ἂν ὅτι (ὁ χρυσὸς ἔκτεινε, κ.τ.λ.).

1211. τί δ': the interrogative τί repeats πῶς—a slight *anacoluthon*. The particle δέ is not the usual connective "and" or "but," but is the emphasizing particle (= δῆ) often used to mark the beginning of the

principal sentence ; Latin, *denum*. τῶδε ... χάριν θέσθαι : "to store up favour with *him*," i.e. Agamemnon.

1214. φάει : "light," i.e. life, or existence as a nation.

1215. ἐσήμηνε ... πολεμίων ὑπο : supply ὄν, "gave a beacon-signal that it was in the enemies' hands." Cp. Aesch., *Agam.*, 818 : καπνῶ δ' ἀλοῦσα νῦν ἔτ' εὖσημος πόλις.

1216. κατέκτας : from κατακτείνω, a non-thematic aorist used by Homer and occasionally occurring in tragedy.

1217. † ὥς φανῆς : final subj., "that thou mayest be shown." V.l. ὥς φανεί, "how thou shalt appear" (indirect question).

1218. χρῆν σ', εἴπερ ᾔσθα ..., δοῦναι : "if you were a friend to the Greeks (which you are not), you ought to have given them the gold." In this form of conditional sentence the normal apodosis should be a past indicative with ἄν ; but the particle is often omitted with ἐχρῆν and other such *modal auxiliaries* and their infinitives ; because e.g. ἐχρῆν σε δοῦναι = you ought to have given (but you did not), and so practically = ἔδωκας ἄν (the normal apodosis form) = you would have given (which you did not do). The corresponding Latin form is *si esses amicus ... dare debebas* (= *dedisses*). Cp. note on v. 1113.

1219. ὃν φῆς ... ἔχειν : "which you say you were keeping not as your own but as his." For infin. construction, cp. note on v. 1197.

1220. πενομένοις : understand τοῖς Ἀχαιοῖς.

1222. ἀπαλλάξαι : understand τὸν χρυσόν.

1223. τολμᾶς : "canst bring thyself."

1224. τρέφων ... σώσας τε : i.e. εἰ ἔτρεφες ... ἔσωσάς τε, "if you were still keeping and had saved (i.e. had not killed)." ὥς σε παῖδα : the conjunction ὥς here gets the accent from the following enclitic ; παῖδα is slightly out of its place—it should come after τρέφων μὲν.

1226. ἀγαθοί : the rough breathing and long initial *a* show the crasis.

1227. τὰ χρηστὰ δ' αὖθ' ἕκαστ' : "prosperity of itself in every case." αὖθ' = αὐτά = *per se* or *ultro*. So *Hamlet*, III., ii. 217 :

"Who not needs shall never lack a friend,
And who in want a hollow friend doth try,
Directly seasons him his enemy."

1228. ὁ δέ : Polydorus.

1229. σοι παῖς ὑπῆρχ' : ὑπάρχει μοι τοῦτο always means "I have this initial advantage," or "I have this to go upon."

1230. ἐκείνον ἄνδρ' : probably Agamemnon, but possibly Polydorus.

1234. οἷς ἐχρῆν : i.e. τούτοις οἷς ἐχρῆν αὐτὸν πιστὸν εἶναι.

1237. τοιοῦτον ὄντα : join αὐτόν, "being thine own self even such an one." δεσπότας : the generalizing plural to prevent the reference to Agamemnon being too direct ; cp. v. 403 and note.

1238-END. *Agamemnon gives judgment against Polymestor, who in revenge reveals prophecies as to the future fate of Hecuba, who was to be turned into a dog, and of Agamemnon, who was to be murdered (with Cassandra) by his wife. Agamemnon contemptuously cuts him short and gives orders for departure, as the long-awaited breezes are rising. The play closes with the usual wail over the unalterableness of destiny.*

1238. $\phi\epsilon\upsilon \phi\epsilon\upsilon$: not necessarily a lament; sometimes an expression of surprise or admiration.

1239. $\alpha\phi\omicron\rho\mu\acute{\alpha}\varsigma$: lit. "a starting-point," and so, with $\chi\rho\eta\sigma\tau\acute{\omega}\nu \lambda\omicron\gamma\omega\nu$, "a text for goodly discourse."

1240. $\alpha\chi\theta\epsilon\iota\nu\acute{\alpha}$: the plural might be used for the singular, as in v. 1107, where see *note*. But probably we should translate, "the evils of others are troublesome to judge."

1242. $\lambda\alpha\beta\acute{\omicron}\nu\tau'$: agreeing with the implied subject ($\epsilon\acute{\mu}\epsilon$) of the infinitive.

1243. $\acute{\iota}\nu' \epsilon\acute{\iota}\delta\eta\varsigma$: i.e. ($\lambda\acute{\epsilon}\gamma\omega \sigma\omicron\iota \tau\alpha\upsilon\tau\alpha$) $\acute{\iota}\nu\alpha \epsilon\acute{\iota}\delta\eta\varsigma$. $\epsilon\acute{\mu}\eta\nu \dots \chi\acute{\alpha}\rho\iota\nu$: "for my sake."

1244. $\omicron\upsilon\tau' \omicron\upsilon\nu \text{ } \text{'}\text{A}\chi\alpha\iota\omega\nu$: "nor indeed for the sake of the Greeks either."

1245. $\epsilon\chi\eta\varsigma$: this logically depends on the past tense $\alpha\pi\omicron\kappa\tau\epsilon\acute{\iota}\nu\alpha\iota$. The attraction of the present $\delta\omicron\kappa\epsilon\acute{\iota}\varsigma$ may have some influence; but there is nothing uncommon in the sequence of a subjunctive after a past tense. See *note* on $\acute{\iota}\nu' \epsilon\chi\eta$, v. 27.

1247. $\pi\alpha\rho' \acute{\upsilon}\mu\acute{\iota}\nu \rho\acute{\alpha}\delta\iota\omicron\nu$: "with you it is a light matter"; once more we have the contrast between Greek and barbarian; and the Thracians with their cruelties would be better known at Athens than most barbarians.

1249. $\sigma\epsilon \kappa\rho\acute{\iota}\nu\alpha\varsigma \mu\grave{\eta} \acute{\alpha}\delta\iota\kappa\epsilon\acute{\iota}\nu$: "if I do not decide that you are in the wrong"; the negative $\mu\grave{\eta}$ marks the conditional force of the participle. Note that $\mu\grave{\eta} \acute{\alpha}\delta\iota\kappa\epsilon\acute{\iota}\nu$ (by *synizesis*) are pronounced together as a trisyllable. $\phi\acute{\upsilon}\gamma\omega$: deliberative subjunctive.

1251. $\epsilon\tau\acute{\omicron}\lambda\mu\alpha\varsigma, \tau\lambda\grave{\eta}\theta\iota$: an intentional word-play. Both words contain the root that means "to endure" and then bifurcates as shown in the double meaning of $\tau\lambda\grave{\eta}\mu\omega\nu$, noted on v. 562.

1252. $\gamma\upsilon\nu\alpha\iota\kappa\acute{\omicron}\varsigma \dots \acute{\eta}\sigma\sigma\acute{\omega}\mu\epsilon\nu\omicron\varsigma$: the genitive is probably due to the comparative notion in $\acute{\eta}\sigma\sigma\acute{\omega}\mu\epsilon\iota\omicron\varsigma$.

1253. $\acute{\upsilon}\phi\acute{\epsilon}\xi\omega \delta\acute{\iota}\kappa\eta\nu$: a legal phrase, "I shall have to give an account to."

1255. $\tau\acute{\epsilon}\kappa\nu\omega\nu$: causal genitive, as is $\pi\alpha\iota\delta\acute{\omicron}\varsigma$ in the next line.

1259. $\acute{\alpha}\lambda\lambda' \omicron\upsilon \tau\acute{\alpha}\chi'$: "but haply thou wilt not (rejoice)."

1260. $\mu\omega\nu \nu\alpha\upsilon\sigma\tau\omicron\lambda\acute{\eta}\sigma\eta$: the subjunctive follows $\acute{\eta}\nu\acute{\iota}\kappa' \acute{\alpha}\nu$. The interrogative $\mu\omega\nu$ is generally *num*, but sometimes, as here, *num forte*, a hesitating question that might be answered in the affirmative. $\omicron\phi\omicron\upsilon\omicron\varsigma$: poetical acc. of motion towards; cp. v. 1106.

1261. $\mu\acute{\epsilon}\nu \omicron\upsilon\nu$: "nay, rather"; Latin *immo* or *immo vero*. $\kappa\alpha\rho\chi\eta\sigma\acute{\iota}\omega\nu$: the mast-head (used as a look-out, or "crow's-nest") was so called because like a drinking-cup or bowl.

1262. πρὸς τοῦ : "at whose hands?"

1263. ἀμβήσει ποδὶ : *i.e.* ἀναβήσει, "thou shalt go up on thy feet by the mast." ναός : Doric for νεώς.

1265. The legends vary. According to Ovid (*Metam.*, XIII. 565) she was stoned to death by the Thracians and metamorphosed then into a dog.

1267. ὁ Θρηξὶ μάντις ... Διόνυσος : "the seer for the Thracians, Dionysus"; the traditions of the god Dionysus are in many cases Thracian. He came into Greece from the East by way of Thrace.

1268. ὦν ἔχεις : normal (or "Attic") attraction, or assimilation, of the relative.

1270. θανούσα : supply κύων γενήσομαι from v. 1265. ἐνθάδε : "in this world"; just as ἐκεῖ (v. 418) is "in Hades." ἐκπλήσω βίον : supply κύων οὔσα. Others explain ἐνθάδε as "in this condition," *i.e.* as a slave, or as a dog; and various emendations are suggested.

1271. τύμβω δ' ὄνομα σῶ κεκλήσεται : "and as a name for thy tomb it shall be called."

1272. μορφῆς ἐπωδόν : "a name harmonizing with (lit. sung to) my change of form?"

1273. κυνὸς ... σῆμα : Cynossema was a promontory of the Thracian Chersonese. It is suggested that the name is really of astronomical origin; and the legend of Hecuba is aetioloical, *i.e.* was made up as a reason (*αἰτία*) for the name.

1275. Cassandra was killed by Clytemnestra together with Agamemnon.

1276. ἀπέπτυσ' : aorist of the immediate past; see note on εἶπας, v. 670.

1277. πικρά : "to his cost."

1278. μήπω : in prayers practically the same as μήποτε. Τυνδαρίς ... παῖς : *i.e.* Clytemnestra, the ἄλοχος of the preceding line.

1279. καὐτόν γε τοῦτον : "yea, him and no other (shall she slay)."

1281. κτεῖν' : lit. "go on killing," *i.e.* kill me as much as you like; death awaits you all the same. φόνια λουτρά : Agamemnon was killed in his bath. The generalizing plural is often used in the vague language of prophecy.

1284. ἐγκλήετ' : supply στόμα. The present tense has the same force as in κτεῖν', v. 1281. ὅσον τάχος : supply ἐστὶν ὑμῖν, *i.e.* "with all the speed ye may."

1285. νήσων : partitive genitive with που. Cp. ποῖ μυχῶν, v. 1066.

1287. Ἐκάβη, σὺ δ' : δέ is usually in this position when the speaker turns to address a fresh person; cp. v. 372.

1288. θάπτε : "set about burying."

1291. εἰ δὲ τὰν δόμοις ... ἴδοιμεν : but his wife had been unfaithful, and was waiting to kill him on his return. The unconscious (or "Sophoclean") irony in the words of the poor victim, and the gloomy abruptness of the final wail, make a not unfitting ending to a tale of sorrow and suffering almost without relief.



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